

MUSIC EDUCATORS
NATIONAL
CONFERENCE

YEARBOOK
1934

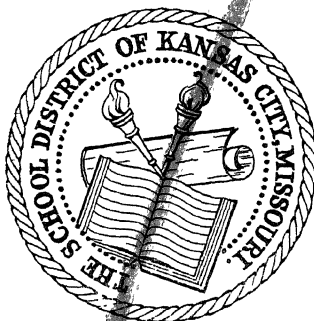
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YEARBOOK
of the
MUSIC EDUCATORS
NATIONAL CONFERENCE

Twenty-Seventh Year
1934

THE UNITED CONFERENCES

CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE
EASTERN MUSIC SUPERVISORS CONFERENCE
NORTH CENTRAL MUSIC EDUCATORS CONFERENCE
NORTHWEST MUSIC SUPERVISORS CONFERENCE
SOUTHERN CONFERENCE FOR MUSIC EDUCATION
SOUTHWESTERN MUSIC SUPERVISORS CONFERENCE

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Music Educators National Conference

THIS book continues the series of annual volumes begun by the Music Supervisors National Conference in 1910,* and is the first Yearbook to bear the new title "Music Educators National Conference", adopted by the organization at its 1934 biennial meeting. The reasons for the change of name are perhaps nowhere made more apparent than in the volumes of this series for the past decade. Particularly in the more recent Yearbooks, the diversified contributions have indicated that, regardless of the limitations implied by the name of the organization, it has been accorded the coöperation and support of men and women representing every phase and level of the field of music education. Membership, in addition to the music supervisors, has included music teachers, heads of music departments, directors of conservatories, instructors and conductors of orchestras, bands, choruses, college professors, musicologists, and others from the public and parochial schools, private schools, colleges, universities and conservatories—all of whom, in a broad sense, may be grouped under the all-inclusive term "music educators." Actually, therefore, the change is in nomenclature only; there is no change in the organization save that incident to growth and the constantly broadening range of activities, which have paced the developments in the field of music education.

The major portion of Part I of this volume is comprised of material selected from papers, addresses and reports given at the 1934 biennial convention held in Chicago. Official records and reference material, constitutions, programs, directory of officers and members will be found in Parts II, III and IV.

THE EDITORS

* The Music Supervisors National Conference was organized in 1907, but did not publish a "Journal of Proceedings" until 1910. Beginning in 1931, the *Journal of Proceedings* (or "Book of Proceedings") was officially titled *Yearbook*, inasmuch as it had long since become impractical to publish verbatim proceedings of even the National Conference, to say nothing of the six Sectional Conferences which hold biennial meetings in alternate years with the National Conference. The official magazine, first issued in 1914 as the *Music Supervisors Bulletin*, became the *Music Supervisors Journal* in 1916. With the issue of September, 1934, the official magazine was published under the name *Music Educators Journal*.

PART I
PAPERS, ADDRESSES, DISCUSSIONS

SECTION 1

GENERAL TOPICS

SOCIAL BETTERMENT THROUGH ART
RELATION OF THE ARTS TO THE PURPOSES OF DEMOCRACY
FUSION OF ART FORCES WITH LIFE
EDUCATION THROUGH MUSIC
THE CONFERENCE AND THE LEISURE-TIME PROBLEM
MUSIC APPRECIATION
PROBLEMS OF LEISURE

OUR CONFERENCE

WALTER H. BUTTERFIELD

Director of Music, Public Schools, Providence, Rhode Island
President, Music Supervisors National Conference (1932-34)



THE AMERICAN PEOPLE are naturally conference minded and have been as long back as any of us can remember. Our music people have been and are no exception to this rule. In the history of school music, say as far back as 1885, we find our school musicians going away from home to attend meetings, or conferences of different sorts, where ideas and inspiration were to be dispensed and gathered, and those who were national minded for some years had the habit of attending the N.E.A., where a Department of Music had been carried on successfully from 1885 until 1928, a period of forty-three years.

In the year 1907 something different in the conference line took place for supervisors and teachers of music. In that year a devoted band of workers in the field of school music pilgrimaged to the prairie town of Keokuk, Iowa, with the objective of a get-together, good time, and discussion of the then most intricate question of how to teach rhythm, and other musical values, mostly technical, to the kiddies in our schools. Little did these early pioneers (we lovingly label them Founders) realize the true significance of that trip and get-together in the growth of school music, and of the present M.S.N.C. to which they gave birth and impetus. We read in the official report of the Keokuk meeting, *vis*: "Attendance large, enthusiasm great, and permanent organization effected." Further on in the report we read again: "The conference at Keokuk from April 10 to 12 was such a pronounced success that the sixty-nine members who attended it were enthusiastic in their expressions of satisfaction." Such was the beginning of our organization—"large" in the relative terms of that day, and though small in scope and number of participants from our present viewpoint, when we contemplate the size and power of the Conference today, indeed a very significant beginning.

In discussing my subject I shall not emphasize personalities. To be sure our Conference is the sum of the work and sacrifice of devoted teachers and supervisors, but the contribution of any one person, or group of persons, who might be mentioned in the small scope of this paper would form so infinitesimal a part of the architecture of this structure, the M.S.N.C., that to mention names at this time would be misleading and not representative of the Conference as a whole. For this reason I have decided to forego the mentioning of names in this brief paper. The Keokuk conference was conceived and attended as a good deal of an outing, or lark, as the early members tell us, but it turned out quite differently as laying the foundation of this great gathering that we know and are proud of today.

The next year, 1908, the supervisors assembled again, as usual, with the N.E.A. (at Cleveland) but in 1909 the second meeting of the Music Supervisors Conference, so-called, met in Indianapolis. This may be referred to as the first independent meeting of the group under the caption Music Supervisors Conference, later to be known as the Music Supervisors *National* Conference. The report in Mr. Hayden's magazine, *School Music*, refers to this meeting in the following terms: "The meeting at Indianapolis demonstrated that there was a vital interest in the conference among the supervisors of the Mississippi Valley which will make it permanent and powerful. The earnestness of the supervisors attending made it evident that their interest in the

conference was deep and enduring." Charles Collins, assistant superintendent of schools, St. Louis, who attended all the sessions said, "I consider this body of supervisors the most active and enthusiastic body of educators of whom I have any knowledge." The report says further, "The Supervisors Conference will be permanent because it meets the needs of the American supervisor." There were about one hundred in attendance at this second meeting in Indianapolis and the discussion centered largely about the technique of music reading.

In 1910 the meeting was held in Cincinnati with 150 in attendance. At this meeting the name, "The Music Supervisors National Conference" was agreed upon and the first constitution of the Conference was adopted. Also, at this meeting the report of a committee of ten was made on the Standardization of Sight Reading, and a committee of five was appointed to "formulate a course in high school music, including chorus work, history, and music appreciation, harmony, et cetera, that shall be worthy of equal credit with other high school subjects." Thus we see the Conference early began investigating and evaluating teaching methods and their results, and also looking toward the future by setting higher standards and attempting to set forth general principles that would help to unify and advance the teaching of music throughout the country.

In 1913, at the Rochester meeting, the subject of high school orchestras was considered for the first time in the history of the Conference, and a committee to select songs for community singing was appointed. The original idea of the committee in selecting these songs was not alone to provide a body of songs for community singing, but to supply a definite list of carefully selected songs (eighteen was the number first agreed upon), which all the people should be asked and encouraged to sing and learn by heart, both words and music, as a sort of folk-song culture foundation in music among our people. This last idea was unfortunately lost sight of later.

In 1914, at the Minneapolis meeting, it was first discussed and practically agreed to issue a quarterly Bulletin as an official organ of the Conference.

In 1915 at Pittsburgh (350 in attendance) the Conference began informal, or community singing, which has persisted to the present time. At this meeting the report was made that four issues of the Music Supervisors Bulletin, the new official organ of the Conference, had been sent out in a total of 25,000 copies. This publication was the forerunner of the present *Music Educators Journal*.

In 1916 the Conference met in Lincoln, Nebraska, and there was formed, for the first time, a Supervisors Chorus. This chorus proved an awakening influence and was continued as a regular feature of the Conference program for a number of years. I have the personal testimony of one prominent member of our Conference, a great leader I may say, who reported a new birth of spirit as the result of singing in the Lincoln Conference Chorus. This is placing emphasis where it belongs, for the singing of good music in a chorus under a spirited and devoted leader is the means of mental and spiritual uplift and awakening that cannot possibly be overestimated. The first discussion and demonstration of violin class teaching and also of class voice teaching was made at this Lincoln meeting. There were two unusually thoughtful and inspirational addresses on music delivered at this conference, which I refer to because of the testimony, verbally given, by another prominent member of our organization, who, after hearing one of these speakers and experiencing an exalted state of feeling as a result, said he resolved then and there to

press on in determined devotion to work for the highest and best in his chosen and cherished field of music and the cause of children and young people. I have sought to provide for our program here in Chicago some of the benefits to which the above examples of testimony refer and give endurance, for I hold that these meetings must furnish means for an uplift of the spirit in order to be educational in the highest degree.

The first conference I was privileged to attend was at Grand Rapids in 1917. I recall very vividly the impression this conference made on me, making decidedly for a mysterious widening of my mental horizon, and convincing me that to be a full-fledged worker in the field of school music I would have to meet regularly with my fellows at our national gatherings. A distinguishing feature of the Grand Rapids conference was the second great chorus of supervisors, which we who were there will all recall as an inspirational success and positive benefit to the supervisors. I recall a highly creditable demonstration of instrumental music from the grade schools of Grand Rapids. A feature of this meeting was the establishment of round tables as a means of providing for the problems growing out of the natural expansion of the multitudinous needs of the organization.

The 1918 conference held at Evansville took the advance step of electing an Educational Council of ten members, who were to study school music problems and report progress annually. This Council, from that time on to the present, has increasingly been the professional backbone of the Conference. It is now double its original size and is known as the Music Education Research Council.

At the 1919 meeting (St. Louis) the first report of the Educational Council was presented. It was also reported that the *Music Supervisors Journal* had been sent free to all individuals known to be associated with public school music teaching and to all others who had indicated interest in it (9,000 copies in all were distributed that year).

In 1920, the Conference was held in Philadelphia with a membership of 1,242, which was an increase of over 92 per cent over the 1919 Conference. This was the most astonishing advance in membership the Conference ever experienced. It was voted at this meeting to favor and support sectional conferences, and also to encourage state organizations.

In 1921, at St. Joseph, the first Supervisors Orchestra was introduced, and this orchestra, which had practically a complete symphonic instrumentation, made a profound impression on the Conference members, partly because of the skepticism in the minds of many members who were convinced that there was not sufficient instrumental proficiency within our ranks to form such an orchestra. This meeting was also a thrilling demonstration of the remarkable progress that instrumental music was making in our public schools.

A little reminiscence may serve at this point. I was sitting at dinner in the hotel, when one of America's outstanding musicians, who was in attendance at the conference, broke in on our table and with great excitement and emotion insisted on our going "just for a moment across the street," he said, "to hear a high school orchestra that played with all the precision, finesse, fine intonation, et cetera, of a professional orchestra." (I quote his word in the use of "professional.") Nothing would do but for us to go with him, so we went, and we were alike impressed and thrilled with the playing of this orchestra. We learned that these young people had been rehearsing on a five-period a week basis during school hours under a very capa-

ble conductor. It was at this conference that the Council finally agreed upon a course of study for the first eight years of school.

In 1922 at the Nashville meeting, there was an even more convincing demonstration of what a high school orchestra could do on a five-period a week rehearsal basis under expert leadership, as exemplified in the playing of an orchestra of seventy-five players from Richmond, Indiana, in a program of classical importance. Two important standing committees were added at this meeting—Instrumental Music, and Vocal Music.

In 1925 at the meeting in Kansas City, the Conference voted to change from an annual to a biennial meeting, beginning the new plan in 1926.

The Detroit meeting of 1926 will live long in the memory of those who were privileged to attend, because of the playing of the first National High School Orchestra, probably the most moving event in the entire history of the Conference programs. This orchestra numbered 225 and represented 121 orchestras from over thirty states. The great sweep and beauty of the playing of these young people, coming as a complete surprise, overwhelmed the Conference; some of us were exalted beyond words, others wept as the only outlet of their emotions in their appreciation of the miracle of this accomplishment. The entire Conference seemed to take a long breath and declare "verily school music and the Music Supervisors National Conference have come into their own."

The following year the National High School Orchestra, numbering 275 players, representing thirty-eight states, and with a nucleus of 100 players from the orchestra of the year before at Detroit, appeared in Dallas, Texas, and played before the Department of Superintendence of the N.E.A. This playing impressed the superintendents as profoundly as it had the supervisors the year before at Detroit, and improved the status of music in the minds of the superintendents accordingly. Notable discussions were engaged in at the Dallas meeting out of which came a set of resolutions from which we quote briefly as follows: "We favor the inclusion of music in the curriculum on an equality with other basic subjects. * * * We believe that with the growing complexity of civilization more attention must be given to the arts, and that music offers possibilities, as yet but partially realized, for developing appreciation of the finer things of life."

At Chicago, in 1928, the program introduced the epochal pioneer singing of the National High School Chorus of 500 boys and girls recruited from nearly every state. The singing of this chorus stirred the Conference as profoundly as the broadcast over the blue network of the National Broadcasting Company stirred the whole country who listened in. This National High School Chorus repeated its great success again at the meeting in Chicago in 1930. A very significant outcome of these Chicago successes resulted in the assembling of this chorus the next year (1931) at Detroit, to sing before the Department of Superintendence of the N.E.A. The singing of this chorus of 500 youthful singers resulted in an ovation from the great audience of educators. This was another great red-letter day for school music, with the audience most needed in our cause, namely our superintendents of schools.

A significant contribution was made in 1930 by the Committee on Business Administration, whose deliberations in 1930 resulted in (1) a new constitution, and, in turn, (2) the setting up in Chicago of fully equipped offices of the Conference with a permanent executive secretary and a staff of efficient co-workers who have been and are constantly functioning 100 per cent.

The meeting in Cleveland in 1932 marked the Silver Anniversary of the

Music Supervisors National Conference. These twenty-five years had shown remarkable developments in the scope of education in music and an equally remarkable development in the general attitude towards music on the part of the public, and the whole teaching profession. In fact music had grown, in this quarter century, from a very minor position (it was often referred to as a "non essential") to a place of dignity, respect and consideration. It was very fitting, therefore, that at this particular time the Conference should meet in a city that had a broad and forward looking educational policy, a policy that had placed "music in the curriculum on an equality with other basic subjects." This Cleveland had done, and she opened her storehouse of musical riches and gave without limit. Thus the Silver Anniversary of our beloved Conference was most happily observed.

In conclusion, the Conference, in my opinion, can go on leading a great movement if it keeps its unity without factional divisions. If the Conference should form, or break into, selfish groups it would decline and eventually cease to exist. The greatness of the Conference has been the magnificent unselfishness of its leaders and the willing interest and devotion to its plans and purposes on the part of the rank and file of the membership. God preserve and speed our great Conference.

MUSIC, A FUNDAMENTAL IN GENERAL EDUCATION

(Address of Welcome)

WILLIAM J. BOGAN

Superintendent of Schools, Chicago



CHICAGO WELCOMES the Music Educators National Conference with unusual enthusiasm at this time because, being a great musical guide, she hopes that her visitors will attempt to erase from the records the charge that music is a fad, a frill, an abomination unto the Lord, and substitute the dogma that music is a fundamental of general education. This Conference brings to educators solutions of many of the music problems of studio and classroom; it offers encouragement and inspiration to pupils and teachers of the entire nation, but most important of all, if it proclaims to a doubting public that musical education is a necessity its authority will aid in the spread of light and happiness to millions.

This proclamation, unfortunately, to be truly effective must be made as if to an audience of hard-of-hearing business men who have never been taught lip reading, for music is commonly regarded as an extravagance that crowds out the fundamentals. For generations music has been treated as a foundling on the doorstep of education. The unusually prosperous or the humane or the childless may take it in and adopt it, after giving it the tenth over. The sentimental ones may allow it to use the cast-off toys of their own children, if any, but in time of financial depression the unwelcome infant is sent to the nearest orphan asylum, all regrets of the foster parents being washed away in the consoling thought that the child probably had rickets. Private and parochial school officials generally appreciate the value of music as an essential part of general education, but financial depressions demand a sacrificial goat for tax-supported schools. Therefore, sins of omission and commission and thought and action, the evil deeds of politicians and racketeers, are piled onto the little goat called music, which, with a well directed kick, is then propelled into the bush, leaving with saint and sinner a warm glow of virtuous satisfaction.

In European countries music comes with the child's first breath. It is part of his life equipment. It is in the atmosphere. The people love it and are proud of their musical accomplishments. The most ignorant peasant may be quite familiar with the works of the masters, and the musical organizations are powerful factors in civic advancement. In this country the immigrant or his descendants furnish a large section of the audience at symphony concerts and grand opera.

It should be unnecessary to make an argument for music as a phase of general education, for as far back as one may go in history, and even some distance beyond, evidence may be found that music was an important phase of education. In fact, the study of primitive man shows that the desire for music was one of the first symptoms of approaching civilization. His first act, after drinking the blood of his victim and satisfying his physical appetite, was to croon a song of triumph for the edification of his soul. The greatest civilization of all time, that of ancient Greece, was based upon liberal arts, rhetoric, dialectics, a smattering of arithmetic, and much music and gymnastics. The Athenians, to secure the inspiration of their great poets, presented the drama in the theater and choral songs at festivals in a way to give training in music and literature to nearly all the citizens. The Greeks believed that the harmonies and rhythms of poems, set to music, were necessary for the development

of spirituality; that the children might be gentle and harmonious and rhythmical—therefore, better fitted for life.

The new world has some distance to go before it reaches European standards but fortunately it is on the way. In choral organizations, orchestras and bands, the United States is far in advance of the European vanguards. At this Conference will be heard examples of these phases of musical education which cannot be excelled except by the very highest type of professional organizations.

You will note that the emphasis of this talk is upon music as a fundamental of general education. The education of genius is not neglected but it is not regarded as a primary function of public school education. Genius will find its outlet with or without formal schooling. The schools, however, should clear the road of obstacles that might appear insurmountable to one lacking in experience and education.

To remove even the common obstacles to education in music it is necessary to provide a backing of intelligent public opinion. The molding of a public opinion favorable to the proposition that music should be a fundamental of general education is the primary duty of the Music Educators National Conference. Opportunity knocks and invites the Conference to enter.

RESPONSE FOR THE CONFERENCE

CLARENCE C. BIRCHARD

Boston, Massachusetts



IN BEHALF of the Conference, I thank Dr. Bogan for his hearty welcome. We are glad to be here. We recall a meeting in Chicago, to which Dr. Bogan referred, when the bitter winds raged outside and our shivering members who had been exposed to the cold blasts were more than glad to be in this haven where there was always plenty of hot air. We are thankful to be without this competition this time. We are always glad to meet in Chicago. We love Chicago. We appreciate the facilities of this ample and accommodating Stevens Hotel. We more than appreciate the generous hospitality of Chicago—which applies to both “In” and “About” Chicago—and I am privileged to express these sentiments on behalf of the Conference, to Dr. Bogan and all our friends in this great center of activity and culture.

I have to tell you that our President Butterfield takes liberties with me. He put me on this program without consulting me. When I wrote and told him that I would not go on, he informed me I was already signed up by him and consequently “on.” I suppose he takes liberties with me because I have been in the Butterfield family a long time. I knew Walter’s father. I knew him before Walter did. He was my first teacher in public school music (I mean Walter’s father, not Walter). I refer to the fact that I studied school music for two reasons: (1) I want you to have this additional reason for listening to me, and (2) chiefly, I want to tell you, and point a moral, why I decided to go into school music at an early age. The choice was deliberate and not by accident.

I had a voice, or so I thought, in those days. For example, I sang once in a church, away from home, and after the service one of the deacons came to me and said he had never heard such singing. That wasn’t all he said. Thaddeus Giddings once said I must have been a bass singer.

In those early days I knew I was to go into music, if not for life, as a stepping stone, and I first thought of a studio but decided later in favor of school music, because this seemed to offer a favorable opportunity that appeared valuable to me in two directions: (1) For my own personal growth, because of contacts with people, both young people and adults, and (2) as a stepping stone toward the greatest possible usefulness in a career in the larger world of people. I evidently thought even then that there were two types of people in the world: Those who tended to herd by themselves, and those who wished to be in the thick of life. This is the glorious privilege that is ours today, which we have all embraced, to cast in our lot and to work with human beings “and be the friend of man.”

Our Conference!! We see you in a threefold unity—your past, your present, your future; a past of successful achievement, a present strong and powerful, a future, let us say, of unfoldment and fulfillment of the spirit. We see your past rising out of the West in an Iowa town on the banks of the Mississippi. You were born out of the throes of a discussion on rhythm. How fortunate we “got rhythm” and were in “time”! You were attended by laughter and song, and many amenities and hilarities that passed muster in those days, including the mock crowing of the barnyard fowl and the masculine swishing of long skirts in the dialect of the Swedish Jester.

Then followed a quarter-century of useful activity devoted to the advancement of music in education, and all that goes with it; a record of splendid

achievement in the development of spiritual values and culture. Your present we shall see this week, in what promises to be one of the best meetings in the history of the Conference. And your future—we face it with joy and exaltation, with tears and with struggle if need be, in the light of another threefold unity, of body, mind and spirit—a body nourished, strong, flexible, poised, trim, beautiful; a mind keen, comprehending, open, tolerant, searching for the highest and the best; a spirit humble, yet exalted, a vehicle and free channel for the expression of the message of power and high inspiration.

And these three entities of body, mind and spirit are in music, and all are good. In conclusion, the message I would most especially leave with you I will read from an unpublished manuscript of that great teacher and prophet of music, William L. Tomlins:

“And so the true musician once having felt the power of true music—that is, spiritually inspired music,—no longer is satisfied with the rhythm of the body and the mind, but craves, as an exiled patriot, the harmonies of the homestead of his soul. Nowhere else is there complete satisfaction; nowhere else is there peace.

“To awaken this longing in the souls of men is the service of the true musician. Once he has glimpsed the possibility of this soul service, he can not rest until it is accomplished, and once mankind has glimpsed that which true music reveals of spiritual vitality, it will press on, nor rest until it is attained.”

And so we today are resolved and determined to press on, onward and upward, into the light of a joyous, radiant, courageous, conquering, illumined future.

SOCIAL BETTERMENT THROUGH ART

ERNEST H. WILKINS

President, Oberlin College



THE SUGGESTION made to me that I speak upon the theme "Social Betterment through Art" and my acceptance of that suggestion indicate that there are two of us, at least, who believe that social betterment is possible and desirable, and that art may have a significant share in such betterment.

For that double belief, indeed, one might expect from this audience a unanimous support—unless there be among you some pessimists who, though admitting that social betterment would be desirable, doubt that it is possible. So much general agreement may reasonably be assumed, in any case, that my task is not to propose and to defend a novel thesis, but rather to explore with you a region of thought which your minds have already found congenial.

The idea of social betterment implies, at the least, a discontent with society as it is, and the belief that "something ought to be done about it." But the idea of social betterment, if so developed as to be worthy of your consideration, implies far more than that. Few of us would be willing to maintain that our present society is already all but perfect and that a little careful tinkering would finish the job. The idea of social betterment, as I understand it, strikes much deeper. It implies that society is by its very nature a living organism rather than a static institution. It implies the inevitability of change; but it does not assert that change will necessarily be for the better. It implies the possibility of a long and ultimately glorious evolution, but it does not preclude the possibility of disaster. Against the background of historical retrospect and astronomic prospect it implies that we stand not at the culmination of the human era, but rather at its beginning; and that the measure of betterment possible to our descendants is not the final illumination which lies beyond maturity, but rather the whole span of growth which lies beyond this our infancy. It implies that our task is immediately critical and infinitely important: immediately critical because we face the possibility of social disaster; infinitely important because, though the influence of any one of us be small, the centuries through which that influence may in some measure continue are unnumbered.

The betterment of which we are speaking is not individual, but social; not lyric, but symphonic. The ministry of art has usually been considered as a ministry to individuals: to many individuals, indeed, but still to individuals as separate aesthetic perceivers. Our present and somewhat less familiar concern is with the ministry of art to men and women not as isolated persons, but as "members one of another," seeking both to live now in spiritual neighborliness and to work toward a coöperative society in which fullness of life may flow with mutual enhancement from the whole companionship to its every member, and from every member to the whole companionship. And we may think of art not only as a glowing element in such fullness of life, but as an instrument for the achieving of such companionship.

If we do so think of art, we are surely led to give to that brief word the broadest possible interpretation. Art as the diversion of the few may be defined as narrowly as you will; art as a ministry to all must itself be in some true sense universal; must be not a lake, but all lakes and all oceans; must be not a wind, but all winds and all serenities.

There are two ways, at least, in which we may rightly enlarge the more familiar concepts of art. In the first place, let us be sure that we do not limit our thought to music alone, or to music, architecture, sculpture, and painting alone, or to music, architecture, sculpture, painting and literature alone. Let us

rather extend our thought to the inclusion of all artistic effort whatsoever, whether major or minor, "fine" or humble, familiar or novel, creative or re-creative, durable or evanescent—whether its very character as art be primary or subordinate.

Specifically, and in full accordance with the recent catholicity of Dr. Keppel¹ and of John Dewey², I should welcome fully into the guild of art all those who, with purpose and with plan, seek to achieve the production of beauty in etching, engraving, illustration, photography, woodworking, the drama, the cinema, the dance, the clavilux, pageantry, the making of musical instruments, reading aloud, the weaving of textiles, the making of clothing, ceramics, metal work, the craft of the silversmith, jewelry, basketry, the illumination of manuscripts, the printing and the binding of books, furniture, the fittings and implements of the household, the making and the keeping of the home, the making of the means of recreation, the arrangement of flowers, gardening, landscape architecture, the building of roads and bridges, city planning, the preparation of exhibitions, and the endless varieties of commercial design.

In the second place—and here again I am following John Dewey—we may well think of art as signifying not merely and not primarily the art product—not merely and primarily the statue, the fresco, the church, the poem, the sonata, the vase, the table, the garden—but as a two-fold experience linked by the art product: the long creative experience of the artist, and the perceptive experience of those to whom consciousness the art product is offered. For art hath not its perfect work until that which has been created is received and absorbed by those who have eyes to see and ears to hear. The process of receiving and absorbing is part and parcel of the art process; and those of us who enter into it with loyal energy may claim comradeship with the makers, who, of their vitality, have given us means for our own inner enrichment.

Art conceived with such inclusiveness of range, with such completeness in respect to process, is clearly not a thing esoteric or occasional, but an experience continuous with life; and is therefore such, in its very nature, that it may rightly and naturally serve for social betterment.

II

If we are to move effectively toward social betterment, we should have specific goals in mind. Perhaps we may best discover such goals by asking and answering the question: "What would be the main characteristics of a really good society?"

My answer to that question is based on the belief that health and education are prerequisite to good social living in any field; and that the main fields of social living are five in number, namely: home life, the field of earning, citizenship (very broadly understood), leisure, philosophy and religion (very broadly understood).³

Against the background of that belief, I propose for your consideration these seven characteristics as essential to a really good society:

- (1) The general maintenance of physical and mental health.
- (2) Ample opportunity to learn, at all ages.

¹ F. P. Keppel and R. L. Duffus, *The Arts in American Life*, New York, McGraw-Hill Book Company, 1933.

² John Dewey, *Art as Experience*, New York, Minton, Balch & Company, 1934.

³ This belief and its implications for higher education are developed in my book, *The College and Society*, New York, The Century Co., 1932.

(3) The prevalence of living conditions ideal in setting and in human relationships.

(4) Opportunity to earn enough, and with satisfaction in the work itself; together with an approach to equality in economic status.

(5) Coöperation in the planning and the achievement of the common welfare, local, national, and international; together with security from crime, injustice, violence, and war.

(6) Ample opportunity for the pursuits of leisure, including activities in the fields of art, avocation, and recreation.

(7) Ample opportunity for the development of philosophy, conceived as the endeavor to understand life as a whole, and of religion, conceived as the willing and coöperative consciousness of the interrelations of all life, and of the creative spirit which moves through all life, together with the activities which follow from such consciousness.

If, then, we are effectively to undertake social betterment, we should move consciously toward goals such as these.

In such striving, what is the place of art?

The order of my thought would call for a review of the seven characteristics, one by one, with a discussion in each case, of the possible service of each of the many phases of activity included in the whole wide realm of art, bearing ever in mind the fact that the art process includes both creation and perception. You will realize that the carrying out of such a plan would mean not seven paragraphs, but seven chapters; not seven chapters, but rather seven volumes. The thinking and the writing of those chapters, those volumes, I must bequeath to you.

In the remainder of this paper I should like to take just one of the several arts, and to suggest, not completely at all, but merely by instances, something of the service which that art might render in each of the seven movements which seem to me to represent the seven main phases of social betterment.

My own participation in the art of music is perceptive and not creative; but it has been and is so vital to me that I venture to take music as my representative art, and to indicate briefly certain lines which your own completing thought might follow as to the possible service of music in social betterment.

(1) *The general maintenance of physical and mental health.*

The fact that music has therapeutic value has long been recognized. Surely its positive value in the maintenance of mental health is even more significant than its curative value. In so far as any one, young or old, can enter into the experience of musical performance, in so far as he gains some sense of creative power and of coöperating significantly with his fellows. And to the listener, music may bring reinforcement of vitality when the spirit needs to be aroused and given confidence, or rhythmic calm when the spirit needs gentleness and repose.

(2) *Ample opportunity to learn, at all ages.*

The language of music should be learned, both for understanding and for utterance, as normally and as generally as the language of speech. In the first school years each child should be given opportunity to make music by voice and by instrument, preferably by a variety of instruments; the foundations should be laid for the perception of the larger musical rhythms and relationships; and all true initiative in composition should be encouraged. At every level in school, college and university, opportunity for further musical education should be present, with such emphases and adaptations as the maturity of the student may

suggest. Adult education, whether remedial or continuant, has in the understanding of music one of its most promising fields.

(3) *The prevalence of living conditions ideal in setting and in human relationships.*

No home is complete without its own music; no home, it may be said, even now, is complete without the reception of music set vibrating by distant masters. The best home music, from the point of view of social value, is the ensemble, vocal or instrumental, in which several members of the home, with the occasional companionship of friends, participate.

(4) *Opportunity to earn enough, and with satisfaction in the work itself; together with an approach to equality in economic status.*

In this field, perhaps, music as a vocation has, on the whole, more to receive than to give. But there are possibilities in the use of music in connection with the maintenance of satisfactory conditions of work—especially if, as I foresee, periods of rest are to play a larger part in the industrial day than they do now. The availability of music to all should make for contentment in an economic democracy.

(5) *Coöperation in the planning and the achievement of the common welfare, local, national, and international; together with security from crime, injustice, violence, and war.*

Positive suggestions as to the service of music in this field could easily be multiplied. I bring you at this point a challenge of a different order. Social betterment calls for security from war. Has music no responsibility for the prevention of war? Music has lent itself in the past to the propagation of the warlike spirit; has led parading millions to their death. Will it so lend itself again? War seizes on every reinforcement, every sanction, it can find. It has seized in the past on the Christian ministry; but thousands of Christian ministers are more conscious now than they were twenty years ago of the implications of chaplaincy. Are musicians conscious now of what war asks of them? I do not myself take the extreme pacifist position, for I believe that there may still arise conditions the continuance of which would be even worse than war. But I believe that war should come only as an utterly last resort; only after far more drastic efforts of prevention than the governments of the world have as yet dared to make. And I believe that governments should know that they cannot count on the common support unless they have made such efforts. Music has power: let it not be lightly used. Music has no moral right to obscure the real nature of war: no martial music tells the whole truth unless it ends in a dirge.

(6) *Ample opportunity for the pursuits of leisure, including activities in the fields of art, avocation, and recreation.*

This, by definition, is music's primary and familiar place. There is no end to the possibilities of the development of music as an enrichment of leisure. Its importance and its opportunities will, of course, increase directly with the increase in leisure resulting from the shortening of the working day and the working week.

(7) *Ample opportunity for the development of philosophy, conceived as the endeavor to understand life as a whole, and of religion, conceived as the willing and coöperative consciousness of the interrelations of all life, and of the creative spirit which moves through all life, together with the activities which follow from such consciousness.*

Music has more to give than it has yet given toward the understanding of

life as a whole. Music is itself a phenomenon of such extraordinary vitality that no philosophy is complete which does not account for its might and its mystery. The experience of music is in itself a clarifying experience: the thinker into whose consciousness there come frequently the stimulation and the refreshment of music is the more adequate for his high task.

Music and religion have gone ever hand in hand. There is that in the nature of each which is incomplete without the other. Religion needs music not merely for its maintenance, but for its growth. Religion is growing, casting off much that is aged, gaining much that is youthful. Music is always in danger of confirming that which is aged in religion rather than that which is youthful. There is an incongruity in any service in which the words of the preacher are those of a forward-looking social gospel, and the hymns or the anthems revert to an obsolete theology. The difficulty is rather with the hymnodist than with the musician; but the musician as composer or director may at least give every possible encouragement to the poet who keeps pace with the forward efforts of the modern church. Yet music in essence, like religion in essence, is neither youthful nor aged, but eternal. Music, like religion, is conscious of the inter-relations of all life; music, like religion, voices the creative spirit which moves through all life.

It is, indeed, because music partakes of the nature of religion that we may rely on music to play an increasing and ever nobler part in the unending task of social betterment.

THE RELATION OF THE ARTS TO THE PURPOSES OF DEMOCRACY

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THE HISTORY OF MAN is the story of his long and persistent struggle through the ages to attain certain inalienable rights. Our forefathers established this democracy as a coöperative endeavor to secure for themselves and their posterity the right to the pursuit of happiness. It was understood that no government could insure happiness itself; all that a human being could reasonably expect was an unfettered opportunity to pursue happiness. This right was to be guaranteed to all and not alone to any particular part of the people. It was natural that there should be established and fostered in a nation founded upon such a philosophy, a vast system of schools and other educational agencies through which this inalienable right might become realized in the life of every individual, each according to his several ability. It was not enough to guarantee the freedom to exercise the right; the means to do so must be provided also or the pursuit would be futile.

It may be well at the beginning to emphasize that the term happiness as used in this discussion, and undoubtedly as conceived by our forefathers, does not refer primarily to that effervescent and transitory joy that comes from the exuberance of living, as frequently generated by the artificialities of life, although it may at times include such gladness. Happiness, as we are conceiving it here, refers rather to that deep and abiding contentment which comes from the abundant life, even though such a life includes both joy and sorrow, success and failure, prosperity and adversity, sunshine and shadow, laughter and tears, cradle songs and funeral hymns. It is not that we would banish sorrow from our concept of happiness, if only we can have the ability to interpret the deeper meanings of sorrow; we would not object to the shadows in the picture if we could but know their relation to the light. To be happy, we want to know the realities of life, whatever they may be; to be able to understand relative values in the midst of confusion, to be able to appreciate that which is good in the midst of that which is bad, to care for the deeper meanings in the midst of the shallow, to desire the worth while in the midst of so much that is trivial.

This pursuit of happiness, this search for the peace that passeth all understanding, should take place in the world's busy life and not apart from it. The story is told of two men who once tried to paint, each one, a picture of peace and rest. One painted a peaceful lake in the lonely mountain stillness—peace far away from every disturbance of trial and storm. The other painted a mother bird in her nest, hanging barely out of the reach of a mighty waterfall—peace in the midst of life's turmoil—the happiness that is achieved by an inner conquest of soul, and by faith in the eternal goodness of things.

This eternal quest for happiness has concurred with the development of the emotional side of life. As far back as we are able to trace the story of civilization, we find man restlessly attempting to express his feelings through his arts. To the extent to which he was able to do so and to harmonize his arts with truth and beauty, happiness came. Always the human being has attempted to find happiness through translating his own emotions for the sake of others, or through interpreting for himself the message in the arts which others produced.

II

Let us consider further this relationship between the pursuit of happiness and the arts. In a general sense, the arts cover all forms of human activity. The same primitive man who created the arts of weaving, pottery, craftsmanship in metals, and writing on stones, also devised the arts of hunting, cooking, the dance, and primitive music. Viewed thus, in its broadest sense, art is applied science, the active use of knowledge.¹ But as far back as our records go, we find that man has always added something beyond the practical elements to the application of his knowledge. Either consciously or unconsciously, he has always given indication of his happiness in doing the work that has produced something outside of the purely mechanical—something conveying the human emotion. It is this additional quality in the works of man that is designated particularly by the word "art." Hereafter, in this address, references are made to the fine arts rather than to the simpler arts which produce nothing of tangible value, or to the productive or industrial arts.

Thus it was that man not only devised efficient means of shelter for his family and later for his complex activities; he built his emotions into his dwellings and gave us architecture. Not only did he create a language for communication; he added the expression of his emotions and gave us the art of the drama, poetry, and literature. He learned to draw pictures to describe something, and then developed the power of the painting in all its various forms to portray his emotions, and gave us the art of presenting on a plane surface an idea, an object, a scene, real or imaginary, conceived in three dimensions in space, thus making the eye literally one of the windows of the soul. He devised crude instruments to make sounds to be used as signals, then produced the sounds in rhythm, and finally discovered the emotional effects of controlling the pitch, duration, intensity, and quality of sound, and gave us music, that universal art which transcends time and space and has made the ear the other window of the soul.

In the educational processes there has been and is now too much of a tendency to overemphasize the importance of the science in comparison with the art of its use. Knowledge without the ability to express and use it with emotion may be as useless as an art that is not based on knowledge. It is surely as important to the abundant life to be able to feel deeply and properly to express those feelings to others as it is to have great knowledge with the ability to transmit it to others. It may be that our schools have overemphasized the intelligent quotient and underestimated the emotional quotient. Many of our children would receive different treatment in the school organization if the ability to sing or to play some musical instrument, to act or to dance, to write a poem or to paint a picture, to fashion a lovely ornament or to make a beautiful piece of furniture, to resent the mistreatment of a pet or to appreciate a good deed, to love a friend or to forgive an enemy, were considered as important as to know the operations of arithmetic or the laws of physics. Why should it not be considered as important to be able to feel deeply as to think deeply? In fact, is there not the greatest progress of either the individual or the race when there is balanced integration of thought and feeling?

What is needed is the harmonizing of these two aspects of the mental side of life. Thought should direct feelings in such a manner as to take advantage of their impelling force for good. The feelings should so reinforce and temper thought that it will concentrate its energy on the promotion of the better things

¹ The writer is indebted to *The Essence of Architecture*, by William R. Greeley, published by D. Van Nostrand Co., New York City, for some of the ideas expressed in this paragraph.

of life. They are not disparate processes, but should be integrated parts of every act and should enter jointly into the solution of every problem. Social and economic depressions will continue until the application of our thought to national problems is tempered with a deep care concerning the sufferings of others. No rationalization will solve the problem of unemployment until more of us are able to comprehend the deep pathos of a man willing to work but unable to get a job. We know that we ought to end war, but we shall not find a way to do so until the human race develops a universal sensitiveness to the horrors of war as they really are.

It is evident that a democracy, the fundamental purpose of which is to facilitate the pursuit of happiness by the people who compose it, should be much concerned that its program of education promote this objective. Undoubtedly, the capacity to feel is inherent in varying degrees in all individuals. The problem of the schools is not only to develop the ability of the child to feel, but also to guide in the growth of his feelings so that they will function for the good life instead of the bad life. A person may be born with the ability to feel, but whether he loves his neighbor or hates him depends on the nature of his education. Dr. Frank McMurry proposes that if faith, hope, and charity are three of the chief characteristics of the good life, they should be given a more prominent place in the curriculum of the schools. The trend of modern education is not to place less emphasis on knowledge, but to give more attention to the development of the emotions that direct the use of knowledge. It is but natural that the arts should receive a constantly growing emphasis in the educational program of this democracy, and any one who would impede that trend is attempting to limit the very purposes of democracy itself.

It is entirely consistent that this democracy should do everything within its power to establish and multiply the means of pursuing happiness, and to develop the desire and the ability to do so. But it should also make these blessings the common inheritance of all the people rather than of a favored few. That this has been accomplished to a greater degree in this country than in any other should not diminish our zeal to continue until the ideal of our forefathers is realized. Those great thinkers who founded our nation a century and a half ago did not regard education as merely one of the incidental functions of the democracy; they considered it to be the primary means of accomplishing its purposes. This is evidenced time and time again in their statements. They not only regarded universal education as necessary to perpetuate the democracy, but as the realization of the purposes of democracy itself.

III

An educational system can progress only as rapidly as the curriculum and methods of teaching can be expanded to meet new needs. It was necessary for the early schools in our nation's history to use the curriculum and methods of the past, and attempt as best they could to meet the problems of the new democracy. For more than a hundred years about all that could be done was to equip the children in the elementary schools with the common integrating facts, knowledge, and skills necessary in an expanding pioneer society, to offer a limited pre-professional course to the small proportion who went on to high school, and professional courses to the more limited few who attended college. Finally, the receding frontier reached the westward ocean, cities and towns and farms stretched across the continent, and the country became established as one of the great nations of the world. The people began to turn their attention from building their homes and making a living to the attainment of those objectives of which their forefathers had dreamed a century

before. Instead of a high school education for a selected few, the curriculum was expanded to enrich the lives of an ever-increasing percentage of those of high school age. Many types of colleges were established and the great state universities, the colleges of the people, offered a widening variety of courses to enable an enlarging proportion of the people to profit from higher education. Today, we are on the verge of a great adult education movement and the next half century will probably witness the expansion of the educational facilities in this democracy to all ages, and practically to all types of ability. It is literally a dream coming true. This extension of educational opportunity to all the people in a nation will be the most significant social phenomenon in history. Then, as originally intended, education in its many forms and phases will constitute the major activity in the democracy.

If the schools are to do their part in making the fine arts the common inheritance of all the people, they must render certain services to the people that will prepare them to claim their inheritance. This inheritance differs from others as they are generally known in that the one who is to receive it cannot do so unless he brings about certain changes in himself. That is, he must acquire certain abilities and capacities before he can come into this inheritance—he must grow into it. There must be attained certain knowledge about the art, there must be participation to some degree in its techniques, and there must develop a resultant desire for the contribution it can make to happiness.

IV

In developing this thesis further, let us select one of the arts for illustrative purposes. Music is chosen not only because of the special interest in this art on the part of those to whom this address is given, but also because no other of the arts excels it in universality of appeal or in contribution to human happiness. No other of the arts enters as intimately into the life of the common man as does music. Any attempt to pay tribute to this glorious art before this audience would be as superfluous as to invite the postman to take a walk!

The greatest problem in teaching the arts is to distinguish between the training of artists and of consumers of art. Music supervisors and teachers are tempted to search for real musical ability, and, when it is discovered, to place the emphasis upon its development, and to neglect the consumers. If our promise is to be fulfilled, neither must be neglected. The teaching of music to the great masses of children in our schools should result in the occasional discovery and development of artistic ability, and the program of the schools certainly should include opportunity for the training of such talent. Failure to do so not only denies the fundamental right of every individual to attain his own best self, but also limits the supply of those who can help the masses realize their musical inheritance. Therefore, there is no more legitimate phase of the educational program than our instrumental and voice classes, glee clubs, choruses, orchestras, and bands. And their leaders should be trained musicians who know how to teach those with musical talent, and not just some other teacher who happens to know how to play an instrument or sing in a quartet!

Many boys and girls will play and sing, but will never possess the unusual talent that is necessary for real artistry. Nevertheless, the schools should endeavor to make it possible for everyone to participate musically so far as it is practicable for him to do so. Beyond that, and for those of less musical ability, it is a question of developing an ability to appreciate the music of

others. For the great masses, the program should consist in the development of what might be called a "bleacher appreciation" of music. A person who had never before seen one of our baseball games would be bored at even a big league game if he knew nothing about baseball, had never swung a bat, was ignorant of the rules, and didn't know what constituted a score, or a good play, or what each player was trying to do. He might read and study all about the game, but it would help materially if he had played it too. He need not have played in the big league, but could get much help even from the sandlot. When he sees a player make a dazzling stop of a swiftly batted ball and throw it like a bullet to first base, he understands certain implications that cannot be secured in any other way than through experience. No amount of reading will enable one to fully appreciate a home run or a deep outfield catch of a long drive. Baseball has become the great national sport because so many millions of our people have played it and know enough about it to sit in the bleachers and claim the message of the game and the players, great and small.

This must be one of the functions of the schools in reference to music and the other arts: to equip the millions of people with at least a "bleacher appreciation" of the contribution that the arts can make to happiness. These people, either while children or when adults, must be taught the fundamental techniques of music, its vocabulary, and its range of application; they must know the history of music and something of the great musicians of the past and present; they must be able to claim something of the message of music as interpreted by the great artists; and finally, this ability to understand and appreciate music should be developed, if possible, coincident with active musical participation on the part of the learner himself. There are two criticisms that can be made of some of our programs of music education; first, too little opportunity is given to the musical participation of those who do not evidence real vocal or instrumental talent; and second, the musical education is often too narrow for those who do possess a specific talent.

V

Just a word more concerning the discovery of musical talent in our schools. If real ability is found, every possible opportunity should be afforded for its development. The music teachers in the schools should somehow convince society that means should be provided, through scholarships and otherwise, so that any boy or girl with real musical talent may have the chance to reach whatever heights he or she can attain. This help must be given very carefully because, strangely enough, genius often seems to thrive on adversity, and both too easy and too hard a course have lost many good musicians to society. The point made here is that society, especially a democracy, cannot afford to lose its artists. It is frequently charged that our public schools neglect the pupils of high ability. This statement may be challenged but it must not be allowed to be true of the arts, or the very purposes of democracy will be endangered.

On the other hand, those responsible for the musical education of our people are confronted with the very practical question of what constitutes sufficient training in this particular field. But this is not the responsibility of the music department alone, for the same question must be answered for all the arts and all other phases of education. No attempt is made here to offer a solution to the problem, other than to call attention to the fact that there are practical limitations of improvement which must be observed in the teaching

of the arts. The ordinary citizen in this democracy is the joint heir of a rich and varied inheritance. Many a student in our schools is kept practicing on the ball team, in the orchestra, on the debating team, in the glee club, or on certain of his studies far beyond the relative contribution that the particular activity is making, or will make, to his happiness. There are so many opportunities in life that make up one's inheritance that always the practical question must be met as to how far to go along one particular course. Allowance should be and is made here for a certain degree of specialization along the lines of one's particular interests. But, you say, there is the music of the world. However, there are also architecture and painting and literature and the drama; and there are a thousand and one other beckoning calls to happiness such as horseback riding, golf, dancing, tennis, travel, gardening, fishing, and mountain climbing. It is the function of education to open as many treasure veins of the soul as possible, and to not overwork any one vein when the opening of others will yield richer returns.

Our educational programs have failed to emphasize the well-balanced life. Certain of the arts have received undue emphasis in the curriculum of the schools, while others have been neglected or omitted entirely. Graduates of our schools and colleges are required to understand and appreciate the plays of Shakespeare, but many of them cannot claim relatively their inheritance from the paintings of Michelangelo or from the symphonies of Beethoven. This lack of balance is one of the characteristics of modern life that is to be deplored. Those who have drunk deeply at the fountain of life have been men and women who could play many parts and understand the varied languages of life. We know Leonardo da Vinci as the great painter, but his interests also led him deeply into the sciences, music, and many other fields closely allied to his specific art. He was a man amongst men and participated fully in the life of his day. He typifies the truly great.

VI

In closing this discussion of the relation of the arts in general, and music particularly, to the purposes of democracy, a final plea is made to those responsible for musical education in America to remember that your art is the inheritance of all and not only a part of the people. Every person in this democracy has a right to be able to claim his share of this inheritance. The educational program must be so planned and administered as to attain this ideal as nearly as practicable. The musical inheritance must never be considered as belonging to a selected few. There may be certain phases of the arts that will always belong to the artists alone, but constantly the program should be one to equip ever-increasing numbers with a growing ability to find their happiness in the arts. There is no doubt that this ideal can be reached in music. Browning tells of David as he played to Saul. This great musician, who had caught his music from the stars, the fields and the sheep, the rocks and the hills, the streams and the forests, stirred the great soul of King Saul with his songs and his harp, so that the sweet strains of the music of the shepherd lad soothed the fretted mind and lifted the cloud from the spirit of the great king. But David used the same music before Saul that caused the quail to leave his mate and fly after the player; that set the quick jerboa a-musing outside his sandhouse; the same music that he played for the reapers and at the funerals and marriages; he sang for Saul the same songs that he sang to his sheep and to the stars and the angels. And Saul heard and became a king again.

THE FUSION OF ART FORCES WITH LIFE

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THE STATEMENT of this subject as assigned to me by the committee in charge of the conference refers to one of the oldest relationships in human history. Art forces are and have always been among the principal creative urges in the lives of men. In large proportion they have provided the power whereby men lived and improved and came to be civilized beings. First the appreciation, then the creation of beauty were means of culture and civilization, and time and again in critical ages where progress seemed halted, these forces have fused themselves with life and created new and greater eras of progress and high achievement.

The forms and moulds of civilization are largely erected by what men have done in response to the urge of the beautiful. Architecture, sculpture, literature, poetry, painting, music have been appreciated by the human being of every age and built into his structure of culture. The important thing is not the materials themselves, but rather the satisfactions to be found in them and the use of them to men. Art is in the human spirit. It is the joy in and appreciation of beauty, and the creative impulse, the imagination, and the skill required to produce it that constitute art. The emotions and the intellect of humans in the process of developing toward the goals of civilization define its content and limitations.

Thus, there surrounds this age-old fusing process a very significant and profound philosophy which works in conformity with a series of recognized principles. The first of these may be termed the principle of "persistence." In cultures of the past those artifacts and evidences in which the element of beauty is dominant seem to continue longer and exert most influence upon succeeding generations. We may call to witness unnumbered examples of this. When we cite ancient Egypt, we find its philosophy, what it knew of science, its habits of life, its social structure, its physical artifacts perpetuated and usable largely through those fruits of its culture which were richest in beauty.

The classic cultures of Greece and Rome furnish overwhelming evidence leading to the same conclusion. Representations of the beauty of the human body, beauty in architectural structure, beauty in poetry, drama, literature, philosophy still live in our modern era and are among our most potent influences for stability and soundness of ideals.

At one period of European history when it seemed civilization had been submerged and had possibly eternally vanished from the earth, a revival came. It was the renaissance—and its prophets were the students and devotees of the beautiful from these ancient cultures. All of European civilization flamed anew and the modern era was born through this principle: *Beauty is the element of culture which shows greatest tendency to survive.* Research studies of the ruins of the highly developed civilizations on the American continent reveal the same truth. The Mayans flourished over a period of some 1600 years (from 161 B. C. to 1458 A. D.). Their culture was marked by the application of the sciences of mathematics and astronomy to the problems of production and every-day living, and a rich and profuse sculpture and architecture. What we may learn of them today, and especially what we wish to preserve and use, are those features most characteristic of beauty. Here again it is the same principle in operation. We may note the same of the other peoples of this western continent—whether primitive as most Indian tribes or greatly cultured, or even civilized as in the case of the Aztecs and Incas.

II

It seems to me that another principle vital to human progress is evident when we think of the relation of beauty to the upward march of the race. Throughout the history of man as man, even in its earliest stages, the impulse arising from the recognition of what is beautiful, together with the admiration and love of it, have been the challenge that has led man onward and upward. It has been the spark of divinity that has called man from each lower plane to a higher estate. The law has both an individualistic and collective result. The dawn man with a first hazy sense of the beautiful got a dim conception of something he *was* not, but desired to be. The tribe or race worked on the artifacts of daily life and the designs used in religious ceremonials with a growing perception of beauty of line and form, and established a culture. Thus a sense of beauty and a longing to realize it become a key-motive to primitive man—the individual and the tribe.

Recently I stood in the wonderful laboratory of anthropology at Santa Fe. Here has been assembled a magnificent array of pottery, rugs, clothing, and other products of the culture of the western Indian tribes. In all of these displays there is a clearly evident relationship between beauty of both form and line, and the progress of the tribal cultures. Step by step, even these simple primitives carved the way upward in quest of a newer and more perfect concept of beauty. And it has been so for 20,000 years. The Cro-Magnon—said by some anthropologists to be the first true man—registered, some 200 centuries ago, his life longings in graceful, intricate, and delicately colored animal designs which endure to this day on the walls of the caves of the Pyrenees. It has been a long racial journey from the days and ways of these first Frenchmen to the nation that now possesses that same France, and stands as connoisseur of the fine arts in the family of nations. The Cro-Magnon has told us more of his life by his art relics than by any other evidence. The Frenchman of today whether he be scion of nobility or peasant signs himself a devotee of the beautiful, and demands it as a necessity of his modern culture.

Not long ago at Barbizon I visited a shrine which had been the home of a great peasant prophet of the philosophy of the beautiful—the lovely, though humble, cottage of Millet. They told me there as I looked at that holy place—sanctified by the idealism and genius of this great man—that a small piece of canvas covered with oil daubs had just a few days previously been returned from America to France for the prodigious purchase price of more than \$100,000. It was worth it to the French people—peasant and bourgeois alike—for it was Millet's *Angelus*, the symbol of the necessity of beauty to the life of French peasantry.

So from Cro-Magnon to Frenchman, from primitive Mayan to magnificent imperial aristocrat of Chichen Itza, from the barbarous Egyptian to Akn-Aton, from Renaissance to modern Europe and America, the beckoning flame has been the sense of beauty and the impulse to make it real in life.

William Herbert Carruth in his undying poem *Each in His Own Tongue* tells this story with an art and an emotion born of genius:

“A fire-mist and a planet,
A crystal and a cell,
A jelly-fish and a saurian,
And caves where the cave-men dwell;

Then a sense of law and beauty
And a face turned from the clod—
Some call it Evolution,
And others call it God."

To the laws of "persistence" and "motive" already discussed must be added another—"present operation." In all ranks of all peoples of the modern day these same principles hold good. The results may not always be measurable or even observable, but the trend in the human being and in the group or even in the nation is as strong as it has ever been. Not long ago I visited a Japanese sugar plantation camp in Hawaii. The families lived in the simplest cottages, in lowliest circumstances, but no home could be found without its beauty spot—a flower garden, a little bower, a simple painting by a member of the family. It was a tribute to these principles. Who does not know of the same devotion to beauty in the peasant homes of Europe. Now at the height of the scale take American architecture. Here is a phenomenal creation from out the life of the nation—the skyscraper, exemplified by the Empire State Building and Radio City. The American school of architecture has given the world something new and emblematic of its search for the supreme in the beautiful. What more crowning achievement in any epoch than the Goodhue type exemplified by the magnificent Nebraska capitol, the Los Angeles Public Library, and less famous units in this style.

Moreover, the use of the beautiful has a directly applied relationship to economic status and social progress. When the Czechoslovakian state was founded during and just following the great war, under the guiding statesmanship of Thomas G. Masaryk, and its image created in the likeness of the great American republic as its proto-type—Masaryk made a statement to a great world-wide organization most fundamental in its meaning. He said in this address "The prosperity of a nation is founded on the culture of its people"—and he launched the new industrial program of his country upon a plan to manufacture only products of superior beauty. As a result "Made in Bohemia" or "Made in Czechoslovakia" has gone around the world in less than ten years.

III

In America, in some very important phases of our quest for the beautiful, we have been and still are singularly retarded. This may be ascribed, I think, to utilitarianism and the demand for cheapness so easily fulfilled by mass production. For a century and a half we have as a people been busied with the conquest of a continent and its resources. Singly and collectively the principal business has been making a living and getting rich. Now we are at the turn of the epoch. For two or three decades there have been signs of another kind of ruling impulse. More and more we are coming to ask for the fruits of culture, for the results that grow from seeking and applying the beautiful in life. But in our institutions of higher education we still have an ultra-subservient attitude toward pragmatism. We ask why a course, a department or a school, unless it is immediately useful or productive of results in money or material welfare. The utilitarian still dominates. And, much worse, there is with us in our college life a servile following of cheap sensationalism—of addiction to cheap jazz music, to the comic cartoon, to bland and tawdry habits of expression in speech and in publications. The attitude and resulting habits are not necessarily immoral—they are merely cheap and unbeautiful.

Our college life must seek high and beautiful levels of appreciation, en-

joyment, and expression, if we would be true to the divine spark within us. We must seek the fruits of culture in our attitudes, habits of thought, and modes of expression. More than all, the richest harvest of culture comes from the principles of the persistence and prevalence of beauty when applied to human problems, and from levels of living that recognize beauty as a principle of the relationship of human beings to one another.

Let me leave with you as my final word a fragment of the beautiful code of life of Walt Whitman. As a seer in the realm of the beautiful he has not been transcended in modern times. (This poem is couched as a final address of a professor of metaphysics before his class.)

THE BASE OF ALL METAPHYSICS

And now, gentlemen,

A word I give to remain in your memories and minds,
As base, and finale too, for all metaphysics.

(So, to the students, the old professor,
At the close of his crowded course.)

Having studied the new and antique, the Greek and Germanic systems,
Kant having studied and stated—Fichte and Schelling and Hegel,
Stated the lore of Plato—and Socrates, greater than Plato,
And greater than Socrates sought and states—Christ divine having studied
long,

I see reminiscent today those Greek and Germanic systems,
See the philosophies all—Christian churches and tenets see,
Yet underneath Socrates clearly see—and underneath Christ the divine I see,
The dear love of man for his comrades—the attraction of friend to friend,
Of the well-married husband and wife—of children and parents,
Of city for city, and land for land.

EDUCATION THROUGH MUSIC—FROM THE GENERAL VIEWPOINT

RABBI JAMES G. HELLER

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[This is an abstract of Rabbi Heller's address at the Chicago biennial, taken from the stenotypist's transcript.]

OBVIOUSLY, before one can think concerning the place of music in any scheme of education, it is necessary to inquire into the purpose of education itself. Education, in my opinion, is a recognition of the capacity of the human spirit for growth. It is built, primarily, upon the conviction that the spirit of man is not static, but dynamic; that our minds have manifold potentialities which develop according to both time and circumstance. That applies not only to individuals and to the variations that occur among them, but applies also to human epochs.

Like a plant, the individual responds to the influence of sunshine, of rain, and of pure air, and to the limit of his capacity he expands when the gates of his mind are thrown open, when his imagination is kindled and when his latent powers of understanding and creation are tapped. And there are also ages when whole sections of the human race embark upon voyages of spiritual discovery after unknown and unexplored continents of truth and beauty.

One of the distinguishing marks of human education is that it is cumulative from epoch to epoch. Learning in one age is not like learning in an age that is gone. The world widens in the meantime and the momentum of knowledge and feeling have increased.

What does this mean? It means that the individual, by growing in mind and heart, grows also as a part of the whole; that the world gives him, in the treasury of thought and of meaning, accumulated by the ages, as it were, a ladder by which he may lift himself; that the growth of men is coöperative; that we learn by getting as well as by giving.

I should like, before passing on, to emphasize this double aspect of education. To educate means more than to inculcate; more, as it has been said very often, than to pour knowledge into the mind. It is exactly in this respect that the modern theories of education differ from their predecessors. Knowledge is conceived as having an organic relation to growth. It must be assimilated into the personality and into its uses.

I have striven upon other occasions to point out how confusing and how vague is the use to which that term "knowledge" is frequently put. There are, in reality, many stages in the acquisition of knowledge—in the sciences as well as in the arts. There is, in the first place, uncoördinated knowledge—knowledge that exists encysted in the mind, that has not been absorbed into the whole spirit of the mind; knowledge which is unorganized. In the second place, there is knowledge that exists in separate categories and pigeonholes—varieties of knowledge that exist simultaneously; and, third, there is the knowledge which is most deeply possessed, that highest of all forms of knowledge which, like language or like the technical side of music, becomes creative, and is an instrument for expression.

The real end of education is to awaken each mind to the measure of creative possibility which is its own; to aid it in its task of seeking the light; like a mother bird, to watch over it until it learns the use of its own wings. To arrive at this end in education, we must perpetually strive to

strike a balance between three chief aspects of life. They are arbitrary but useful divisions: the *physical*, the *intellectual* and the *emotional* sides.

Even in the first of these two we are not succeeding brilliantly in our educational projects. Physically, it seems to me, we err upon the side of vicarious development. We tend toward competition rather than harmonious growth. We need the Greek ideal of a harmonious mind housed in a harmonious body. We are not firmly enough planted in the soil of nature, and we pay certain obvious penalties for our divorce from her. We need richer contacts with the world in which we live, and a more normal anchorage of our life.

Intellectually, we tend to emphasize use rather than training, and practice rather than aptitude. Our task is to teach men how to think rather than to bestow upon them a definite burden of knowledge. For a long time it has appeared to me that the twofold purpose of education in the realm of the intellect should be, first of all, to arouse a consuming love of knowledge, a sense of its romance and of its adventurousness; and, second, to instruct the growing mind in what might be called the technique of learning—how to organize a mental task, how to think clearly and consecutively. And, lastly, I come to what appears to me the most important of the three, the emotional aspect of the development of the individual.

Our age appears to me to be poverty stricken emotionally. We are literate and skillful. We have learned to handle complex tasks with a great degree of ease and of accuracy. It is true, however, that we have come to a point where even our leaders no longer comprehend the social machinery of our age, nor how to control it in the service of man. But, as a whole, we have been developing intellectually rather than emotionally. Our emotional life as a nation is abortive, feeble and second-hand.

One of the most significant signs of our times, for example, is that most of the great literary creators of our age belong to a school called the "Symbolists"—men like Rimbaud, in France, and Marcel Proust, like William Butler Yeats, in Ireland, or James Joyce—who flee the world which has become so hostile, or, at least, so unpropitious for the artist, and out of their minds they spin a world of their own, like a caterpillar that spins a cocoon in which it sequesters itself for its winter's slumber.

If you wish to see how true this is, try to find poetry in our age which is suitable for musical setting, poems that cry for the vesture of tone to lend them warmth and color. There are very few of these which ring with emotional experience—simple yet profound, deep and true enough to call for lyrical utterance.

Of course, if one's passion for music is voracious and indiscriminating enough, you can, as did Franz Schubert, to paraphrase Schumann, set to music any patent medicine advertisement; but look for words in our age that ring from the heart and can bear to be sung, and for the most part you will look in vain, for poetry itself is not at home in our age. It is a visitor from another planet, from another era, and it gazes about it with mortal hesitation and anguish.

Our people, too, seem already to have lost, and continue further to lose, the power of emotional freedom. They go to see pictures in which they live vicarious destinies, the lurid and meretricious destinies of their shadow idols. They listen to music that comes to them over the radio, a few bars per week of good, solid art, like a handful of wheat in a mountain

of chaff, and that blurred and distorted by Hertzian waves and heard as through a mirror darkly.

Sometimes they flee from the city to find roads lined with billboards and a countryside vulgarized and mutilated. Their typical form of pleasure is the amusement park, where one can have one's body flung about as at the end of a whip, or driven madly over artificial hills and dales, where the glaring lights, the garish colors and the nasal music conceal everything but their own tawdriness.

We have many books, but little literature; much music, but no great art; many painters, but few whose striving it is to reveal beauty and meaning.

All of this springs from profound causes in our time. We are living in what a German scholar has called an Alexandrian age—an age like that of the son of Philip of Macedon, which was the logical denouement of the golden age of Greece, when its genius was spent.

Ours is a time of social disintegration under the impact of the cult of power. If there is one need that seems to me to cry to heaven among our people, it is the cry of emotional poverty, of their imperative need for emotional growth and development—and one of the most interesting things about this time is that despite its amazing darkness, it may still become the prelude to a golden age. . . .

II

What can music do for the education of men, and where is its place in the trinity of truth, goodness and beauty? It may be that I am prejudiced in its favor, but I do verily believe there is no avenue that leads as rapidly or as easily to a rich and to a free life of the heart as does music. If, as I have said, it is the purpose of education to liberate the soul, to stimulate it to even greater growth, then music can do this beyond all else. Art is life at its moment of highest significance. It takes disparate and diffused elements of meaning, chance lines beheld by the eye of a sculptor, desultory contours heard by the ear of the musician or imagined by him, and it combines them into structures that surpass life in their concentration and in their integration.

It is like the story, probably apocryphal, that was told of the painter, Turner, who was standing before one of his own paintings at an exhibit and a lady by his side said, "I have never seen such a sunset." Turner is said to have replied, "But my dear lady, don't you wish you could see such a sunset?"

Art reveals that which exists potentially in man, but which the artist alone can discover and bring to light. And in all great art there is for the beholder or the listener this twofold experience of joyous discovery and keener expressiveness. This is no more, after all, than a re-statement of the old mystery of the interplay of the inner self and the outer self in man. Life fulfills itself by projection against the world. It comes upon its own meaning in its attempt to express in words, in color, in form and in tone what it feels and thinks. In this deeper sense, not only music but all religious systems, all philosophies, are constructions of the human spirit by which it arrives at self-comprehension and thereby at self-deepening. . . . What does this mean for man, and how does it help in his education? Is it not obvious that each and every one of us can benefit, can enrich his life,

by the touchstone of beauty? The end of life is to grow. What better way than by expanding the boundaries of art?

I do not contend that music is the only way, but I agree with Walter Pater in his essay on the *School of Giorgione*, in which he says that all of the arts strive to approximate to the condition of music. More perfectly than them all, music has the capacity of liberating life by expressing it, of sanctifying joy and sorrow by enshrining them in imperishable forms. In music you escape from the temporal into the eternal, from the personal into the human. Here is a companion you can give to man that will go with him into the valleys and ascend with him unto the heights; that will weep with him when he mourns and rejoice when he smiles; that will make the light milder and the darkness more tolerable.

Must we not all labor, then, that in its best and fullest sense music shall become the heritage of every man, to give to him that harmony of the faculties which Plato declared the special privilege of music to foster; to cleave open the fountains of the soul so that out of the depth will come living waters to tell him of the meaning of his own life in terms that are of the heart and therefore living and everlasting? Shall not music serve that end which one of its greatest prophets declared to be its own, when Beethoven said, "Music is the mediator between the spiritual and the sensual life."

Personally, I have always been deeply touched by that song of Schubert, to the words of his friend Schobert. I can imagine him sitting in a little room which he shared at times with this friend of his, and out of his very heart writing this acknowledgment of what he himself owed to the fountains of his beauty:

Thou lovely art, in many a gloomy hour,
When I have bowed before the storms of life,
Hast thou revived my heart with glowing power
In better realms, unknown to earthly strife.

How oft the tones thy golden harp did bear me,
The holy, sweet accords that heav'nward soar,
The heav'n of better days has open'd o'er me:
Thou lovely art, my thanks to thee therefor!

What can music bring to man? A summation of all that he may feel or say, and in that process a liberation, for to express is to feel more deeply. A refuge in time of need, for every wise man learns to flee to that beauty which is truth, and to find easement of his pain. A vision shared with some of the greatest spirits who have dwelt on earth, to live with them in a sense more intimate than that furnished by any other art. And, if you really come to possess music in supreme degree, the ability to speak with it as your own language, to speak as they must in heaven, without words, without the clumsy and limiting symbols of the mind.

Are not these things desirable?

The time will come when they will belong to all men, and yours is the task to be prophets and priests of this day.

EDUCATION THROUGH MUSIC, FROM THE SCHOOL VIEWPOINT

CHARLES H. LAKE

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RECENTLY I attended a large meeting of educators at which there were the usual programs of speeches and music, and I had occasion to talk to a considerable number of those who attended the programs. Without exception these persons expressed an interest in the music in the programs, and without exception they did not have much to say concerning the speeches that they had heard. Now the speeches certainly were not below the accepted standard of good speeches, but the music had given them something which they enjoyed without effort. The speeches could be read later if they wanted to know what was in them, but the pleasurable experiences which had come through the music could not be recreated with the identical settings and background. Some commented upon one phase of the music and others were impressed with some quite different phase. Some liked especially a children's chorus of several thousand voices, some liked certain orchestral effects, some liked certain combinations of strings and voices, but almost every one had found something which he appreciated and which stirred him to response.

All of this set me to thinking as to what, after all, is the effective residue of an education? What educational experiences cling to us through life and produce profitable returns in terms of usefulness, pleasure, and satisfactions? What are the elements of an education which we would not do without? I predict that the answer to this last question will place music, as well as some others of the arts, very near the top of the list. Nearly every one enjoys music. We do not all appreciate and enjoy the same things in music, but this does not affect the truth of the statement. Listening to music is an art in itself and like other arts it requires much practice and training. Today this training is not left to chance as it was some years ago in our system of public schools, but it is a part of our regular program of musical education. Appreciation of music is taught and is no longer a by-product of hit and miss instruction in music. The cumulative effect is great, since in this way we are constantly developing future audiences who, because of their ability to discriminate between grades of excellence, will raise the level of all music in the country.

Music thrives in the presence of music. If Beethoven had been born in America one hundred years ago, he probably would have produced very ordinary music as compared with what he did produce.

In the administration of education we must be in constant search for the most valid materials and the best methods of presenting them. We must be in constant search for the truth. But truth just as an abstract fact may be a most colorless and absurd thing without point or meaning. Truth, in order to be effective, must be an important truth and it must have direction. It must lead some place and have relation to other important truths. The school is an organization for training young people and adults to live in a complex society, and to make that living as interesting and effective as possible. The school is particularly concerned with discovering what educational materials yield the most desirable results, with that program of studies which is most effective in producing what we may choose to call a good citizen. The school is an instrument and not an end in itself. It must never get between the child and the facts. This may be very difficult at times. There have been many communities in which the schools have very definitely been placed between

the child and the facts. We have not always been willing to have the facts taught. Educators have sometimes paid tribute to the brigands in order to be let alone. We hope that time is past.

Character, in sufficient quantities to stabilize the nation, cannot be developed if we are to say to our young men and women: "It is all right to think but don't think about the real things around you; don't think about practical politics; don't think about religion; don't think about our social problems; but stay within the paths concerning which there can be no more than an academic difference of opinion."

When we speak of effective materials in our program of studies, we must remember that the same materials do not apply with the same effectiveness to all pupils. We cannot expect the same results from the same program for all of our pupils. There are too many variables to be considered. The pupil, the teacher, even the materials and their settings are variables, and, of course, affect the product.

What we teach must be determined by the desired product. What is it that we want from our educational system? Well, we want people of character, of course. But character is a quality of a person's experiences. It is a quality of the things that he does. It manifests itself in everything that he does. If he doesn't do anything, he is characterless. What is it that he should do? Well, he must obtain a living in some way or other; he should participate in the political and social life about him; and he should contribute something to his own enjoyment of life and the enjoyment of those about him. To train him to do these things we have our school system. The school system is supposed to bring the child and educational materials together in the most effective way to achieve the desired results.

II

There is a great deal of criticism of education at this time. There is always a great deal of criticism of education. Education, according to some, is always failing; so is government; so are other public institutions. Wherein has education failed as a foundation for our plan of government, or has it failed? Just where does the blame lie for our governmental weaknesses? Where does the fault lie if our society has gross weaknesses? Can we make all people socially conscious? Certainly not. We have a wide range of intelligence in our schools and in the life about us. Probably many people will never vote in a democracy except as the result of some sort of indoctrination, and then, the more of them that vote the less real democracy we shall have. However, we cannot give up even on this part of the struggle to produce a better citizenry. We must labor to inculcate in this group sound social principles, so that they may avoid political indoctrination later.

There are numerous spellbinders these days who are advocating reforms in education, but who are having great difficulty in starting from the place where we now are. Nevertheless, that is just the place from which we must of necessity start. We must start from "here" and work with some intelligence, with some courage, and with diligence to improve the work in which we are engaged. There is no real reason for despair. The outlook has never been so good for education. There always have been problems to be solved in the field of education and there are many to be solved now. They will be solved by educators who have a keen sense of responsibility to their communities and to their State, who have some serious worth-while convictions

and who will act with some poise and effectiveness to get these convictions into operation.

Our system of education is just a part of the product of our industrial money-making society as we have known it. Most people of this society are in some way or other trying to make a living. Most of them are trying to make an honest living. All sorts of evils creep into our system from time to time and are eradicated. At one time the disrupting factor may be a political force, at another an emotional force, and at another an economic force. Recently these disturbing forces have been predominantly economic. You could teach banking in your school system as the textbooks and the institute of banking said it should be taught, but as banking was practiced, it could not be taught. But that is beside the point. We are on the constructive side of this problem and concerned directly with one-fifth of the population of this country, enrolled in our schools, and indirectly with all of it. Our educational system has not been so bad, but we are concerned with making it better by eliminating the weak elements in it and introducing stronger elements wherever possible. We shall teach a better social coöperation based on a more accurate knowledge of the rules and practices of an effective coöperating society—rules and practices which will be put into operation by government acting in the interests of all. Much already has been done in this direction and more will be done with the complete retention of our real democratic principles, our good sense, and our good taste.

There are those who think that we now have too much education; that far too much money is spent on education. They cite as a parallel situation some of the acts of our present controlled planning. They compare educational planning to economic planning. Plowing under cotton is not the same thing as plowing under children. It is true that we have been plowing under cotton, controlling the acreage of wheat, killing small pigs, and otherwise controlling the production of these commodities. Some of us have had considerable difficulty in understanding the economics of the procedures. We know that if the production of cotton is lowered, the price of the shirt will be higher and that we have no more money with which to buy the shirt, but we are willing to try to work it out, in the interests of the common good, and without too much complaining. However, we always come back to education for the answer to the long time problems:—(1) How much social control shall there be? (2) How much educational control shall there be in government? (3) What kind of control are we thinking of, Federal control or State control?

Planned economy is a term which must be interpreted. In itself it has no definite meaning, like the term "Six-cylinder motor" or "lettuce salad." We say a planned economy is desirable. Desirable for whom? The producer? The distributor? The consumer? Is it desirable for our banking system? For the stock market? For the railroads? What will it do? So many of the terms we hear used so much need to be carefully defined. Such terms as a "shorter week," a "decent wage," "unfair competition," "intelligent voting," "more favorable labor conditions," "favorable balance of trade" and "overproduction" mean so many different things to so many different people. As thinking people we must do some evaluating so that we shall not be lulled into the use of the stock phrase of the soap-box orator who is not responsible to any community or any particular thing, nor should we be much affected by him. We must give meaning and direction to our whole plan of education, so that we know what we are talking about and can tell others.

Compared with business, education has been getting along fairly well. It

has never attracted the attention of so many people as now. We must be alert to avoid some of the patching practices that have been going on in business. We want to do a number of things in education but we do not want to put it on a CWA basis. We must have a consistent program which is financially and educationally sound, and which is looking ahead for many years.

Our country rather likes big effects—big pageants, big parades, big industries, big commencements, big buildings, big choruses, big bank failures. I suppose that it must be so. We are dealing with great numbers of people. We are dealing with averages. Democracy which liberates man politically must eventually encompass him in a set of rules which control him with majorities and an unyielding public opinion. The newspapers, the magazines, the moving picture producers, the broadcasting stations, the concert halls must please majorities. Government and schools must do the same. We do so many things because it is the current fashion and so much of our work is with current fashions for the great numbers of children in our schools. Our communities want us to do the things that they hear are being done in some other place. They are not always thinking of education but are simply satisfying a simian instinct to want to do everything they see some one else doing, regardless of its value.

In times like these many school administrators have had to be so busy with details that they have had very little time to think about education. Of necessity they have had to "muddle through." But even in the best of times there have been some school administrators who have not believed many things "very hard." They have been willing to permit their mild opinions to be "denatured" to fit in with those of the balloon-raising non-professional critics who are always to be found. We cannot do this just now. We must know what we want to do in education. The challenge is here and we have the ability to meet it.

On the question of curricula, we are asking ourselves: What place has any subject in our plan of education? What place has music in our school system? What is it that music can do in education that cannot be done as well or better by some other subject?

III

What we particularly want to give the child, in so far as music is concerned, in the first few years of his work in education is *experience* in music. In these years we shall not worry much about his technical knowledge of the subject. We want him to sing and enjoy it. It must be a pleasurable experience to which he wishes to return again and again. After the third grade we may begin the technical development of his musical experience but even here the development should come as the natural result of his enlarging appreciation. As the pupil advances through the grades, there should be increasing emphasis on choral singing. All through the elementary grades there may be, with profit, special school choirs, special instrumental groups, such as rhythm orchestras in the lower grades, and more advanced orchestral groups for those who have the ability and the inclination. Beyond the eighth grade it is my opinion that all public school music should be elective. In Cleveland, with a school population of forty thousand pupils in grades nine, ten, eleven and twelve, 15,400 pupils are now electing music.

Why do we teach music in our schools? While we have been reducing expenditures in education so drastically the past few years, there have been many suggestions that music is one of the non-essentials and could be eliminated without much loss to our educational plan. To get an answer which could be

understood by every one, we have made a most careful analysis of the costs of the subjects we teach in all grades above the sixth grade. The study shows that music is one of the lowest cost subjects in our whole program of studies. When it is pointed out that if the pupil were not taking music he would be taking some other subject that would cost the community more in terms of actual expenditures per-pupil-hour, the criticism loses much of its force. But it is still imperative that we know why we want music in our schools even if it does not cost much. Administrators in education must be interested in relative values and they must expect a great deal of help from the teachers and supervisors of special subjects. They are the only ones who are likely to discover the means for evaluating the work of their particular fields and impressing these values upon their communities. The very best way to impress a community with the value of music in the schools is to produce music. To do this we must have expert teachers who love music and like to teach it to children.

At times, music has been somewhat handicapped by the difficulty of finding teachers who were trained in their subject, who knew the technique of teaching music to children, and who had an appreciation of their work as a strong factor in education. If the teaching is as good as it should be, the demand for eliminating music will be very weak in any community. People do not often analyze their liking for music, but they want music in their schools and in their homes. It is the most widely disseminated of all the arts, and it is increasing rapidly in extent and satisfactory performance. It has been the teacher of music, of course, who has brought about this great change. A half century ago the rural music teacher was an institution. He was an eccentric individual whose visits brought respite, if not music, to the pupils and to the regular teacher. But even then the people wanted music. Until quite recently we did very little to develop music teachers. Teachers just grew or drifted into the work. Often the public school music teacher was some one who couldn't succeed at anything else and had a "knack" for music. There were few standards for music teachers in the public schools. A few cities such as Boston and Cincinnati made rather unusual progress and assisted all our schools in establishing ideals of development. Today the situation is quite different, but there is still a shortage of good teachers of music. The demand will continue and I believe it is definitely to the interest of those who are teaching music to try to increase the number of those who can teach it well.

The successful teacher of music must be instinctively a creative artist—one who is interested in "self-expression," but in producing art. He must have a genuine absorbing interest in his art, as differentiated from an interest in his own emotions and a sentimental pose as an artist. He must secure attention through his product rather than directly through himself. "Artistic temperament" has no place in teaching. His teaching energies must be directed to objective ends. He is a means to an end.

Supervision of the right sort can do a great deal to develop beginning teachers and under-trained teachers into satisfactory teachers. With departmentalization of all music teaching, the work of supervision can be made much more effective. I do not think that we shall need as many supervisors of music as we have had at times, if our music teaching is properly organized. The supervisor of music of some years ago was a teacher and not a supervisor. I am thinking of supervision today as the work of an individual who is seeking to improve the materials and the techniques of instruction with teachers trained for the particular kind of work they are doing. Complete departmentalization of the work in the elementary schools will give us better teachers, make supervision more effective, and reduce the number of supervisors.

IV

What shall we teach in music? We probably shall not be able to measure all values in music, any more than we shall be able to measure all values in other subjects. The teaching of music in the lower grades should stress the teaching of well-selected songs. There should be an abundance of musical material well within the range of the ability of the children to sing it. These songs should be taught with no attempt to impress upon them any technical knowledge of the teacher. It should always be a pleasant experience for the children. The technical study of the subject will come quite naturally in the following grades, but even there every effort must be made to have them like to sing. They will learn to read simple music in groups and will get a real thrill from their sense of achievement.

Much attention should be paid to the selection of music, so that pupils in all grades shall know those compositions which have enduring beauty of rhythm and melody. Beauty makes its own appeal. We cannot eliminate this appeal if we try. It may be marred, it is true, by poor instruction or by too much attention to mechanical details, but it cannot be wholly destroyed.

As many children as show any desire should be encouraged to take up some instrument. Practice on some musical instrument furnishes for many, a worthwhile interest and I am not thinking of it as a "worthy use of leisure time" at all. I am thinking of it merely as a means of developing the individual and improving his sense of importance and pleasure in himself.

Music for all pupils differs from other subjects, as for instance history, in that the emotional appeal is much stronger than any other appeal which may be claimed for it. All the experiences of an individual form a background in which the emotional pattern is woven, and through which it expresses itself in the life of the individual. Creative music becomes a source on which each one draws for his own individual satisfactions, and for technical appreciations in proportion to his musical ability.

I know it is possible to discuss the intellectual values of music as they may develop from a study of harmony, design, and composition. Still in most of us, music has little to do with ideas except as they arise through associations, and recall and enrich realized experiences. The producer of great music will have had such experiences. Likewise, an intense appreciation of great music will be possible only in the greatest minds tempered by the rich experience which life furnishes. However, while it is quite impossible to have an encompassing appreciation of the beauties of music without a high range of mentality, music is by no means limited to those of high mentality. There is music for all of us.

You see, if we could produce the proper emotion at will, through music, we would have a most effective instrument in education. But up to date there is no formula for producing certain definite emotions in different people. You can reproduce an emotion for yourself through music. It may be accomplished through some melody or through music in some particular setting, but in general our emotions are most complex and fluctuating. The situations which produce joy or sorrow today may vary greatly in their effect tomorrow. We can make no specific claims for music in this direction, except that worthy emotions are a positive force in influencing our whole natures, and, consequently, our actions.

Musicians must assist in bolstering up the musical confidence of their less fortunate associates. Sometimes the musician has a very strong superiority complex. That is a weakness. As a result he gets me into the habit of using the same terms that he uses concerning the musical productions he discusses.

When I look at a picture I may like it or not, but I can go back to it and test my own conclusions on myself and it gives me some confidence. It is not always so easy to recapture a musical experience. My musician friend rather awes me with his discussion in erudite terms of Brahms's *Fourth Symphony* and doesn't draw me out to tell him just what I think of it, and whether or not there is anything in it I like. He thus loses a chance to improve my critical ability and liking for music by permitting me to achieve an opinion on an important musical composition. In other words, there is a place for a lot of musical appreciation far from the top of the scale of trained appreciation, which if put into action would greatly stimulate the appreciation of music in general.

The music of the schools of a large city will vary widely with the nature of the school population. Some of our nationalities have developed through the ages a deep inherent appreciation for music. Their children make rapid progress in it. But the children of all peoples like music and will respond to the teaching of acceptable material in it.

There are all sorts of reasons that we can give as to why music should be taught in our schools, such as training for leisure, enriching life, fostering emotional growth, developing attitudes, furnishing opportunities for achievement, but I would sum them all up in one reason: *We should teach music because people like music. It fits definitely into our educational program. It is admirably adapted to the purposes of the school.* In every school we should offer a range of musical opportunity which will challenge the creative and appreciative capacities and abilities of all pupils. The range of creditable performance and acceptable appreciation in music is very wide, and nearly every pupil may attain an achievement which will give him pleasure and satisfaction.

THE VALUE OF MUSIC IN EDUCATION

REVEREND D. F. CUNNINGHAM

Superintendent of the Archdiocesan Schools of Chicago



THIS CONFERENCE as perhaps many of you know better than I, has played a tremendous part in the promotion of music throughout the length and breadth of the land, ever since that day at Keokuk, twenty-seven years ago, when a courageous group of music-minded people established the Music Supervisors Conference. Naturally, the discussions and deliberations of the Sectional and National meetings have vitally influenced the progress of music in the public schools, and in the private and parochial schools as well. To that pioneer band, to those men and women of vision and courage, we all owe a lasting debt of gratitude for the marvelous achievement of bringing so much beauty into the lives of our children during the last quarter of a century.

There is one thing that has always impressed me, in reading through the proceedings of the Conference from year to year. It is the implication contained in many speeches that the superintendent of schools must be convinced of the value of music in the curriculum. Now, whatever may have been the attitude of the superintendent of twenty years ago, surely it cannot be said of the vast majority of superintendents today that they do not recognize the value of music, or that they are not willing to give it its proper place in the curriculum. I have never met a superintendent of Catholic schools who was not willing and eager to give every encouragement to his music supervisors in their attempt to give music due prominence.

The superintendent, in the building up of the curriculum, must have in mind a balanced development of the children of the system. Since the child is endowed with physical, intellectual, aesthetic, and spiritual faculties, all these must be developed harmoniously. An education which enriches the mind with knowledge and neglects the training of the other faculties is not true education. For a five-hour day in a five-day week, he tries to present a course of study which will touch all these faculties of his boys and girls, and give them a well-rounded education.

Music, then, has a very definite place in the curriculum, because it is valuable in the training and guiding of the aesthetic faculties. Music has in itself possibilities of usefulness in many directions, and whether we look into the elementary school, the high school, the college, the drawing-room, the concert hall, the theater, or the church, we find that music is most highly honored as a means to success. "Sometimes it is in use at a social function; sometimes at the departure of soldiers or the return of heroes; sometimes it is a song whose sweet tenderness alleviates the suffering of the poor invalid. It is heard in the house of God, where the happy-hearted and the broken-down penitent sit side by side, and it appeals to both. In short, music is with us for all our lives, more than any other type of art."

If music is so useful in our lighter moments of life, so important in the more serious ones, and so powerful in arousing emotions, surely it has a place in the educational process which we are bringing to bear on our children.

If, in the words of Herbert Spencer, education is preparation for complete living, music cannot be omitted. We are no longer pioneering; covered-wagon days are over; and if we are true to our duties as educators, we must send our children out from the schools well prepared to take their places in a constantly advancing civilization, a civilization in which the fine arts are coming more and more to the fore.

One of the purposes of the school is to train our children to take their

places in the social life of the community, and the social life presents many opportunities for those who are gifted in a musical way, or for those who can at least appreciate good music. Civic organizations, such as glee clubs, orchestras, bands, and choral groups, offer many opportunities for those with knowledge and skill in music to contribute to the cultural enjoyment of the community. Years ago, owing to the lack of musical training in the schools, only a few were eligible for such organizations, but with the increased emphasis on music, more and more people are enabled to participate in the work of these organizations, which contribute so much to our national morale and engender such a fine spirit of civic pride among our people.

Even those who are not especially gifted in music can make their contribution to the social life of the community through the knowledge they have obtained in school and the love of good music which they have acquired through proper early training; for, after all, the one who is a good listener, who appreciates good music, is just as important for the promotion of music as the one who is especially skilled.

Another purpose of our schools is to give our children the ability to fill in their leisure time in later life with proper activities. The wide-spread reading habit which we have built up in our pupils is evidenced by the great amount of reading that is done in later life. This intellectual pursuit takes care of some of the ever-increasing periods of leisure. Likewise, if we implant an appreciation of good music in the hearts and souls of our pupils, we give them an outlet for the play of their aesthetic faculties, and we make no inconsiderable contribution to the solution of the problem of properly using leisure time. Everyone recognizes today that the proper use of leisure time is a major problem, and that the schools of the land must play a leading part in its solution. It seems to me that it is quite possible through correct training to give our boys and girls a means of solving their problem of leisure, not only through the exercise of their physical and intellectual faculties, but also, what is more important still, through the exercise of their aesthetic faculties.

The chief purpose of our Catholic schools, of course, is to prepare the child for his religious life. Music, therefore, in the parochial schools is intended not only to prepare the child for participation in social life, not only to help him solve the problem of leisure time, but also to enable him to share in the religious services of the church, or to appreciate the beauty of those services, in which music plays such a vital part. The church has always recognized the fact that through music love for God and fellowmen may be made to dominate the emotions and passions of men. She uses it in her services because she realizes the tremendous power of music to stimulate devotion and to lift our hearts and souls to God.

It is important, then, for the spiritual welfare of the child, that the school should make music a very essential part of the curriculum; that it should put music on a par with the other subjects. In our Catholic course of study, therefore, in addition to giving the child a knowledge of purely secular music, we try to familiarize him with church music, so that he can participate in and enjoy the great chants of the church.

Let all of us who are friends of school music carry on, in spite of present difficulties. In these days when a widespread depression is causing a curtailment of school budgets, the progress of music will be arrested to some extent. Let us do the best we can with the resources at hand, and confidently look forward to the day when this splendid cultural subject will have a finer and more vigorous life in our schools.

THE INTEGRATED EDUCATIONAL PROGRAM

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IT MAY BE WELL for us to agree in advance as to what this paper is about. As I think of it, indeed, we may be able to agree better on what it is about before I begin than after I have finished. My speeches, I find, often have that peculiarity. But in this case it is more than ordinarily important, because even I do not know. And while I have become accustomed to uncertainty on the part of those who listen, I do like to feel clear about it myself—for a long enough time, at least, to enable me to get started.

When the Research Council was meeting in Cleveland some six weeks ago, it developed that this section program lacked one speech to make it of standard size. I was asked to act as interstitial material. The topic suggested was, as I understood it, *Integrating the Music Program in the Elementary School*. Having heterodox views on that subject—or, at least, views that are heterodox according to Spring Styles in Pedagogy for 1934—I demurred. I proposed instead, *Contributing and Enriching Factors in the Elementary School Music Program*. I do not believe the committee liked that subject, but I was the only bidder and they were helpless; so that, for the week-end, became the topic. But when I arrived in Chicago and received a copy of the official program, I learned that my subject was—*The Integrated Educational Program*. That is somewhat worse than the others. Nor does there appear to be time for three speeches on my part, however eagerly you await them, so I have decided to amble around in the generous territory chance has provided me and see if perchance during the speech I may say something on one or more of the topics. I do not guarantee to say anything, you understand. It should always be agreed that no speaker on a pedagogical subject is under obligation to say anything. But that is no reason why a person should not speak.

I

So first let us take a glance at *integration*. This is sometimes called *fusion*, and anon, *correlation*. It recognizes that the Creator lets us look on an entire universe at once, and respond to it complexly. It believes, with this in mind, that education is unduly compartmentalized by reason of having subject divisions, and that it does not, therefore, reflect the living, glowing, reality of the world. Life, it would say, is organic and not mechanical. The factors interplay and interpenetrate, and you cannot know any one factor rightly by studying it separately. Therefore, when education dissects the organic whole and presents it, to the child's experience, in rigid subject compartments, it is guilty of an act of abstraction and becomes decidedly artificial.

Now I am in sympathy with this general view of the organic unity of life and education. My heart and my lungs, for instance, are not supposed to be my organs of thought, but if you stop them, or either one of them, my thought ceases as surely as if you had injured my brain. Similarly, geography is not supposed to be the seat of economics, history or art; but take geography away and these have no abiding place and become abstractions. Any geographical item is thus much more than a geographical item. It is alive, and all that is to be found in physical or in human life, as the case may be, is suggested or connoted when we think of it. I must make a wilful and painful

effort if I rigidly exclude from my thought of Mexico, for instance, all except its present geographic form and nature.

The project method, the play-way, and the plans of the progressivists in education, all alike seek to avoid this unnatural and arid compartmentalization. John Dewey, in his Inglis lecture at Harvard some three years ago, wrote eloquently and convincingly against instruction organized in a vertical gradation plan based on separate subjects, as contrasted with that horizontal expansiveness and freedom that should mark a vitalized education. Now the fusionists would secure this horizontal naturalness by mixing contents of subjects. Speaking as musicians, we may say that the one, or subject method, would take a single subject and develop it into a fugue, the other would construct a free fantasia on a number of themes drawn from various sources. But the point I wish to consider is whether this fusionist plan is quite the same as the plans pursued under the project method or by the progressivists; and, if it differs, in what the difference consists. I venture greatly in undertaking such an inquiry and my conclusions are subject to revision as I study more examples of integration than I have yet been privileged to see. Nevertheless, we may at least pose the problem more clearly before our thought by this early inquiry.

As I see it, the project method is superior to integrated study because it characteristically begins with a life situation, broadly conceived, which, being pursued, continually throws the pupils back upon scholastic resources. This is the method of life itself. It has excellent motivation, as life situations always have; and when the pupils are thrown back upon the classroom, there to seek additional knowledge and understanding, each component classroom subject, though it may still be steadfastly pursuing its own individual path of progress, becomes illuminated, meaningful, and integrated with the others. But contrawise, the integrated program appears, at least in some samples of it I have seen, to start rather with the classroom subject matter, and merely to articulate small bits of different subject matters. If this is what integration means, it seems quite as artificial to me as our old friend, correlation—from which, indeed, I am unable to distinguish it. Such short excursion trips from one realm of interest to another may make for a community of interest among the teachers of a school, and may add some strength to all subjects in the thought of the pupils, because all their teachers then appear to them equally interested in all subjects. That is to say, a social and scholastic integration may take place under these circumstances; and that result in itself has its uses and high values which I cheerfully concede. But integration in a psychological sense, which would seem to me to be of very much greater value, could it be secured, does not yet appear to have taken place.

There is an aspect, also, of such articulated study as I have described, that seems to me yet more unfortunate. A large factor in the education of any person is surely that complete absorption in a subject which, though it be only momentary, puts the learner in touch with the very spirit and essence of the subject. There is a spirit of mathematics, a spirit of music, a spirit of nature study, a spirit of history, which, if we somehow grasp it, illuminates the subject and motivates and directs all our future dealings with it in a way that is of priceless value. Such aesthetic penetration to the soul of a subject cannot be caught from fleeting and casual glimpses of it. One must become, for a time at least, steeped in the subject. Now, no integrationist, I suppose, would urge that all instruction should regularly be fused to the extent that

the arithmetic lesson would normally hold as much of music and geography as it would hold of arithmetic, and that the music lesson would hold as much of geography and arithmetic as it would hold of music. Everyone must assume, instead, that somewhere at some time a music lesson will be given which is distinguishable, in its degree of emphasis on music, from the other two. But there is a danger, we may suspect, that over-ardent fusionism might fail to give any subject such distinct and characteristic emphasis that its own peculiar atmosphere would be soaked up and become known. This atmosphere, as of the printery, the blacksmith shop, the music studio, the painter's studio, is an educational element in itself. Motivation and large understandings arise out of it, and richness of life issues from the experience of it. Possibly we may be shying at shadows, but unless this core of every subject is taught consistently and fully, a dilettante education may result.

Another aspect of integration deserves our attention. I would emphasize the fact that integration, rightly conceived, must be subjective, not objective. The same child goes to the school, the church, the playground and the movies. In a platoon school, which is the type we have in Pittsburgh, he goes successively to the music room, the art room, the auditorium, the geography class. By some alchemy or mental metabolism these diverse elements become fused because they all center in the same transforming agent. I doubt very much whether they ever accumulate in him in separate layers. That implies a point of view too much like that of the Irishman who stuffed his pigs one day and starved them the next, because he wanted his bacon to have a streak of fat and then a streak of lean. A human mind and personality is not so badly mechanistic as that. So, to scramble subject matter beyond the reasonable bounds that are disclosed from time to time to any versatile-minded, sensitive, and alert teacher, may be, if not wrong, at least superfluous. Was it Talleyrand who said of some act that it was worse than a crime; it was a blunder?

To put the whole case figuratively, and again pursuing gastronomical lines of imagery, we may say that I want to know soup, and the very soul and atmosphere of soup, and I want to know ice cream, and the very soul and knowledge of ice cream. To have this knowledge I must—still figuratively speaking, of course—immerse myself in soup and soak myself in ice cream. If you mix them, objectively, before taking, I do not learn to know soup so well, and I do not learn to know ice cream, but I come to know only ice-cream soup. Nor will a spoonful of one alternating with a spoonful of the other give me quite the expert and sharply individualized concepts that I seek. Each must appear distinctively and fully in its own character to educate me properly. They are both part of the meal of life, it is true, and I must integrate them. But that really may be safely left to me. I will do it subjectively.

II

And now let us talk sense for a minute or two. I wish to say that I am emphatically in favor of integration, but I think it may be best attained through projects and progressive education methods, plus a reasonable amount of intelligence, culture, and liberal mindedness on the part of teachers. I think, moreover, that we should begin by integrating various phases of the music program itself. The stiff compartmentalization of vocal as compared with instrumental music, and of music appreciation, creative music, toy orchestra and eurhythmics, is almost tragic. Besides, the school music may be still

further shut in by the walls of the schoolroom, at least in the elementary school, and never a breath of the music air freely blowing outside may ever penetrate the crayon-dust-laden atmosphere of the schoolroom. I would not, however, integrate these various features of music by objective mixture, but I would give experience in all of them, in some reasonable proportion, to all children, so that music would appear to be more than interpreting, through the voice, printed symbols from what Henry Turner Bailey called the barbed-wire entanglements of staff notation. Have no fear in case you undertake this complex program, that your work will merely be diffuse instead of integrated. Music so taught broadly will not only be integrated in itself, but will connect with the outside world, and will form connections and interpenetrations with other subjects in the school. Moszkowski's *Spanish Dance* with the toy orchestra; making up text and music on Madame Maeterlinck's *The Children's Blue Bird*; taking class instruction on the piano, violin, or trumpet; responding to rhythm and moods of music in eurhythmics; hearing a Mozart Minuet, from one of his symphonies, played by a great orchestra; do these not suggest a lifting and widening of the horizon such as can never come from pursuing rigidly a course in *General Music Vocal*?

But where will you find the time? That will be the next question. Take it where you can find it. At first, perhaps, all from the General Music Vocal period. As the new features vitalize the child in music, the work will go so much faster that you will have more time for it as the number of minutes decreases. You may later discover, indeed, that your work in General Music Vocal was suffering from that condition of which *Alice in Wonderland* was apprised. She found a realm, you remember, in which you had to run as fast as you could to stay in the same place.

But before this expansion and integration take place, one other bit of integration must be assured. That is in the mind of the teacher. The limitations of the children are often, perhaps, only reflections of the limitations fixed by the knowledge, or by the belief, of the teacher. If the teacher herself likes to improvise, write and harmonize tunes, if she has played in an orchestra as well as sung in a chorus, if her head and heart are filled with a wide range of the great in musical literature, if she has expressed sensitively in eurhythmics the last lovely detail of rhythm, form and shifting mood, then she will feel their necessity, know their expansive power, and see that the children shall be not less lifted than herself above the dull routine of a restricted subject matter that yields no glimpse of glories that await outside its walls.

III

As a final word, I would point out that integration and correlation find their use characteristically in the realm of the factual. That is to say, departments of knowledge, as viewed in the separate school subjects, present bodies of facts that are segregated, each from the other, in a manner unknown in the world outside the schoolroom. Integration would break down the separation between these bodies of facts and give each larger meaning by associating it with the others. Almost all examples of integration that you analyze will thus be found to seek an association of facts from various fields.

Music, viewed in its essential aspect, is not a body of facts, but is an experience in feeling. That feeling, because of its origin, is not connected with any literal circumstances of daily life, or with any particular time or

place, but is connected strongly only with the lovely message that gave it birth. The more sharply we try to connect it with the rational, the concrete, the more certainly we lose it; and losing it, we lose also the value for which music exists in the world. In fact, music, as a state of aesthetic feeling, does not associate with the world of practical knowledge, so much as it underlies and colors the whole of experience. It is more comprehensive than circumstance, more vague than fact, and far deeper than knowledge, for it is understanding and vision. Its correlations, then, if it has any, are likely to arise from something extrinsic to its own essential nature, namely, its words, if it is song, or its title or program, if it has no words. This was recognized in the resolutions you adopted yesterday.¹ As music, for instance, we do not know with what the Handel *Largo* correlates. As an aria from his opera *Xerxes*, we can correlate it with ancient Greece, with opera, with London, with musical history, and what not. Since it is "about" a plane tree, we might correlate it with nature study and botany. But while and as we do this, the song is lost from our heads and hearts; and the essence of what it is, namely, music, did not, therefore, participate in the correlation. I wonder whether we would not do better to go to the next class with the music ringing in our heads than with certain pertinent—or impertinent—facts stamped upon our memories because they may possess some relevancy when the recitation in the next classroom begins.

Yet, still, I am an integrationist. I think both values, in some proportion, may be secured. I am convinced, though, that the characteristic value in music, as in any subject, and more in music than in factual subjects, should be cherished and be secured first; and its strength and vitality in its own right are the measure of its value for any and all subsequent integration purposes. For a profound musical experience will overflow the moment, and the boundaries normal to the stimulus, and will have all sorts of future reverberations and repercussions. It will prove prolifically creative. If integration would, therefore, fuse the varied fruits of experience, a good recipe to follow would be: "First get your experience, and when you get it, get a good one."

¹ Printed elsewhere in this volume.

SEEING BEAUTY AS THE FIRST ESSENTIAL

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FROM THE DAWN of the first great cultures of Egypt, Crete and Mesopotamia, every high civilization has loved beauty, has striven toward its creation, often with supreme success, and has expressed itself in terms of beauty. Centuries ago, in the early days of Greek education, music occupied first place in the curriculum because even then emphasis was placed upon the ideal of beauty and aesthetic expression. The principal characteristic that has dominated each period of progress in music education from the time of Plato up to the present has been the emphasis upon the ideal of beauty and emotional values in music. Music at its best is a thing of beauty. In this new day which we are facing at the present time, all music teachers must be awake and realize how much joy and satisfaction beauty contributes to the lives of all people. People do not turn away from things that are beautiful, but rather love to linger in beautiful places, step into beautiful homes, gaze at a beautiful landscape, admire a beautiful painting and listen to the beauty of poetry and music.

Beauty has a refining influence upon the social contentment as well as the social unrest of every nation. In all countries and among all people social contentment is prevalent where people find beauty and joy in the work which they do and in the environment in which they live. People must have contact with beauty if they are to live happily. In school as in no other place, and in music as in no other subject, we can offer wide opportunities to children and young people for contact with the beautiful through enjoyment in and appreciation of good music. As music teachers we can render the greatest service in teaching one of the fine arts by bringing more beauty into the environment of the school child, and making it a more intimate and constant part of his or her educational and emotional life. All that we are teaching in the field of music education should be taught for the sake of a wider appreciation, a deeper love of music and a greater love of beauty.

Music in the schools may be considered under three types of enjoyment: Singing, listening, and playing upon instruments. In each and all of these activities, beauty is the first essential. In each of these activities, the appreciation and enjoyment of fine tone quality is of first value. It is therefore important that we develop in little children an appreciation for and a recognition and enjoyment of the best tone quality. Since our capacity for the enjoyment of good music depends to some extent upon our ability to hear beautiful tones, and since most of us are able to sing tones with a fair degree of accuracy, we conclude that one of our greatest opportunities in the field of music education is teaching children to sing. Singing is a natural musical response for the large majority of people who begin to sing in childhood and who continue to sing throughout youth. The best possible means of preparing children for an intelligent understanding of the compositions of the great masters is through the singing of beautiful songs. If we agree that beauty in music is the first essential, the one way to keep this alive in the hearts of children is to teach them to sing beautiful songs. The joy that children experience in singing songs of real beauty is like no other experience in life. Even before a child begins to go to school he begins to sing at his play, for with little children singing is a most natural and enjoyable form of musical expression. The nursery school child at his play may sing a rhythmic tune of his own about his toys or about what he is doing. Soon he begins to

sing with others in a group, and singing songs and taking part in singing games is one of the happiest of his early school experiences. In the kindergarten and early grades the child finds much pleasure in singing about those things which lie close to his interest at home, on the playground and in his classes. From the pre-school age throughout school life we capitalize this natural expression in children, as we direct the singing which they do into channels of beauty by developing a beautiful singing tone, for the single tone of pleasing quality is the material out of which the best music is made. It is through singing, and through singing only, that a child of pre-school or kindergarten age may come in contact with beauty which is within the grasp of his comprehension.

Choral singing always has been and probably always will be the fundamental musical activity in the school. The organization of special groups into choirs in the early grades in the elementary school is to be commended. In some cities this is being done with great success. For example, the better voices in grades five and six are combined to form a choir, and in some cities choirs are formed in grades three and four, and even in grades one and two. These special choirs made up of boys or girls or of both boys and girls are a valuable aid in setting higher standards of tone quality and excellent singing in the schools in which they exist. These groups also give opportunity to those who have special ability, and since we as music teachers wish to give opportunity for the cultivation of special talents, the choirs in the elementary school should be encouraged. So, throughout the grades as the children sing songs for the joy of singing, and as they manifest an eagerness to sing both with a group and alone, they have taken the first steps toward establishing a love for music and therefore a love for beauty.

II

The teaching of singing throughout the school years is of major importance as a strong link in the teaching of appreciation. It is in the field of singing, however, that we find the most serious of all problems—the tendency on the part of some teachers to stress the technical and theoretical, rather than to place emphasis on the appreciation of the beautiful and of the enjoyment that is experienced in the participation in good music. Too often we are so engrossed with teaching the key, the notes and other technical points that we fail to emphasize the first essential, namely, the aesthetic content of the music. Most of us will acknowledge that at some time in our teaching we have made this emphasis secondary. No doubt for some it is much easier to teach the technical and mechanical elements, but, nevertheless, we know our first aim in teaching a composition is to help children in the natural steps which enable them to enjoy its musical appeal. In singing we are not teaching for the sake of technical skill in accomplishment, but singing for musical development, for a growing joy in music and for a development of an appreciation of the beautiful.

As we continue to be more concerned with the aesthetic rather than the technical development of music in the schools, and as this aim is reflected in our teaching, so the new generation will manifest a wider and deeper interest in the better type of music. Their enthusiasm, not retarded by technical difficulties, will then be at a high pitch for they have as the goal before them the concept of beauty. We need in our schools a program which does not stress technique, theory and skill, but which at the same time does not put

aside difficulties which present themselves—a program of music education which gives children and young people experience with the beauty of music and a program which presents music to them as a source of self-expression and enjoyment.

In the grades the aesthetic values of music are determined by ideals and standards of the special music teacher or supervisor. It is he who must choose the best material which contains the subject matter for experience in musical beauty. In the lower grades it is the music teacher who must work for the development of a sense of pitch through the unification of voices, for without the development of a sense of pitch in the individual child there is no beauty of tone in the singing voice. The music teacher and supervisor have many opportunities to set standards so that the pupils may have from day to day something finer and more beautiful to work for in accomplishment. Of these opportunities we might name first, *personal example and demonstration*. It is most essential to show children what it means to sing a song with finish and beauty. Through personal example and demonstration the music teacher can set standards in the three types of enjoyment which have been mentioned earlier in this paper, i.e., singing, playing and listening. To do this he must be a truly musical personality. The music teacher need not be a musician to teach the theoretical side of the subject; he need not be a musician to stress quantity instead of quality and to strive to cover page after page of material in books in a hurried and slipshod way, but he does have to possess real musicianship to recognize and emphasize the aesthetic values of a composition.

A music teacher cannot work intelligently for the development of good tone quality, for effective light and shade and all the other desirable effects, unless he possesses a depth of musicianship which enables him, first, to recognize and then bring out the aesthetic values of a composition, and second, to know when these values have been successfully realized. The music teachers who have been concerned chiefly with developing in their pupils the ability to sing expertly at sight or accomplishing unusual results in skill in singing isolated drill material, or developing the ability to excel in theory, have lost sight of the most important justification for music in the schools—*that children learn to love the best music*. Since it is obviously our desire that all children love music, our chief problem as music teachers lies in trying to develop their taste for that which is beautiful.

III

Not only in the school but in the home as well may the child be helped or hindered on his road to a love for and an appreciation of the beautiful. There are in the home innumerable opportunities for filling the recreational and leisure hours of children with that which is beautiful in music. It is the privilege of parents to take from or give to their children the foundations which are most valuable for the love of the beautiful. If there is a piano in the home and children often hear good music played, they learn at a very early age to love to listen to and to enjoy good music. If there is a victrola in the home, the children should have access to the machine and to many good records suitable for their age. If children are allowed to listen again and again to poor and worthless music—music badly and crudely written and rendered on bad and cheap instruments, or sung with an undesirable quality of voice—they have a defective attitude which later on may be almost im-

possible to change. The ideal home environment from the standpoint of musical development is one which offers opportunities for producing and listening to the best music. The home as well as the school should provide the child with as many opportunities as possible of having good music well rendered. The ideal situation in the home and the school alike is where the young child is led to discover that music is a source of worth while pleasure.

Music means so much in the lives of all people that it is an absolute necessity in our schools. There has never been a time in the history of music when music has been within the reach of as many people and in as many forms as it is today. A taste for good music and a love for the beautiful can be accomplished for the individual only as early training and teaching seeks to establish good taste and a preference for the best. Only as the school assumes the leadership and responsibility for offering pleasurable experiences in the best which music has to offer, can we hope to have music at its best, functioning as a refining and joy-producing influence and as a manifestation of beauty in the lives of our children and youth. This generation must have an ideal on which to fix its gaze and there is no ideal which is more worthy in the cultivation of the arts than beauty. Let us have beauty as the keynote in teaching music and we shall fulfill the purpose of education in music, for as one well-known authority states, "All the details of music teaching need to be begun, continued and ended in the spirit of beauty and in love for beauty."

THE PRESENT TREND IN MUSIC APPRECIATION IN THE LOWER GRADES

LILLIAN L. BALDWIN

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WHEN YOUR CHAIRMAN asked me to speak for twenty minutes on "The Present Trend in Music Appreciation in the Lower Grades" my first thought was, why take twenty minutes when by merely exchanging an *n* for an *s* one has the speech of perfect length and irrefutable content? The trend is music appreciation in the first six grades! However, not being a person of sufficient authority to indulge in such a Calvin Coolidge-ism, I must needs back my assertion with a few salient "whys."

It is unnecessary to remind you that just now we are all rather poignantly aware that education, if it is to survive, must indeed be for the needs of life. We are anxiously reconsidering those needs and finding them not the same as those of yesterday. Why, even the old familiar business of earning a living is no longer the hub of the universe. The shortening hours of earning are leaving a startling amount of time for living—empty hours, needful and challenging.

What sort of education will satisfy these new needs? We are quite sure that no other generation ever faced such a problem; quite sure that this is a genuine 1934 model question. Yet the answer comes across the centuries from a dim old Spanish proverb, "To educate is not to give a trade for making one's living, but to temper the soul for life." What a splendid figure, whether it calls to mind an exquisitely tempered scale or a singing blade from Damascus! And what a splendid conception of the spiritual side of education! Who of us would give a trade when he might instead temper a soul! But this tempering process, this successive heating and cooling by which the steel is hardened, yet kept flexible—how and with what is it to be effected? You and I are here this afternoon because we believe that both the tempering flame and the cooling stream may be found in the arts, and particularly in our own art of music. But it must be music born of human emotion and beautified by human experience—music the art not the craft—if it is to temper the soul for life.

The old-time music lessons, which began with meaningless drills and usually ended in disgust and an inferiority complex, are as obsolete as the geography lessons of the period in which an earnest schoolmaster tried to intrigue my six-year old grandfather by presenting the poor child with the appalling idea of the world in space!

Today we speak of music education, and, if we know what we mean, the very name is a pledge by which we renounce the fetish of drills. This does not mean the scrapping of drills and skills—be not alarmed for the dear old *do re mi*—nor a minimizing of their importance. Far from it, for with the bettering of musical taste both in the matter of performance and literature, we are automatically creating a demand for bigger and better skills. It means rather, a reversing of the order to *thrills*, then drills and skills.

No one need fear that this new order will place music educators in the class of cheap thrill-mongers. It is a perfectly dignified and consistent approach to music education. Let us go back for a moment to our thesis—education for the needs of life—and ask ourselves three questions: Does life need joy? Has music power to give joy? Has the child capacity to receive joy? To each question the answer is, *unlimited!* Joy then, seems to be what

mathematicians would call our constant. Therefore we begin with it, confident that, if the joy be great enough, out of it will spring a lively curiosity about music and how it is made and an urge to do that will take care of the study and practice problems.

This joyous, all-around experience of music is what we mean by music appreciation, a term that has had to stand for so much it has come to stand for very little. Music appreciation certainly needs redefinition, not merely in books but in the mind of every teacher. Think it out for yourself. What does music appreciation mean to you? If you cannot define it then it means little or nothing to you, and you are probably another of those wasters of opportunity who hope that a few musical anecdotes, a memory game of themes and instruments and some record grinding will "get you by" with your supervisor and principal. It may—but it will never get you by with the child.

For appreciation is the warp upon which the woof of his musical experience is woven in the varying patterns of listening, performing and creating. If the warp is dull and flimsy, the fabric will not last the child even through his school days. If it is bright and firm it will give a lifetime service in emotional and intellectual satisfaction, which is the only durable satisfaction in this changing world. To be sure, the warp of a fabric is never showy like the woof, which may explain why teachers and administrators are so often more concerned with the splashy patterns of bands on a football field, contests that get into the newspapers, money-making operettas and the like, than with such intangibles and unshowables as attitudes, good taste, culture, which are to function in the life of the individual and the community when school days are over.

We are doing amazing things with our singing groups, our orchestras and bands. But music education can never claim to have functioned efficiently in a democracy until we do equally big things with our listeners. We have everything to do with. If we fail it will be because we were unwilling to step out of the spotlight and think our way through to the backstage philosophy of music. In the words of Paulus Vergerius, writing to his young prince in 1349, "If you fail, I shall be forced to admit that nothing was lacking to you but yourself."

What we need is more musicianly listening. Listening for which the child has had preparation, not only in historic and imaginative background, but preparation in musicianly thinking—by which I mean thinking in terms of rhythms, tone qualities, tonal design, the materials from which musical beauty is created.

Listening seems to fall logically into two types. One listens simply for enjoyment and with no purpose beyond the fostering of one's musical taste and general culture; this is the common or audience type of listening. Or one listens to gain ideas for one's own use in some form of self-expression. The musician is a fusion of the two types of listeners.

For the young child, quiet listening is as vitally important as it is difficult to achieve. The difficulty lies in the fact that the child's primary responses are so largely physical and so susceptible to music's invitation to bodily response. But there is no surer way to give a child a false start in his musical experience than to let him think that he must do something conspicuous every time he hears a tune. He must learn, even in the nursery school, that music is speaking to him and that first of all he must listen. And he must learn that, although music often invites him to do things with it—to clap and step and sing—yet sometimes, particularly when several people are listening to-

gether (the word for that is concert), music only invites him to feel and think with it, quietly and all inside himself.

The responsibility for successful quiet listening lies heavily with the teacher, which is perhaps the reason why it is so generally neglected. There has been plenty of advice about proper listening environment, music chosen to suit the short attention span, etc.—all of it good, but, as usual, concerned with externals. What has not been sufficiently stressed and what is undoubtedly the secret of all quiet listening, is the substitution of mental for physical activity. This is a very delicate operation involving a subtle use of the child's imagination. Music speaks plainly to little arms and legs, not so plainly to little heads. Little minds need help. They must be given something to think about, something to listen for. Why even the dictionary defines the word listen as "to make an effort to hear." Who would make an effort if he had no expectation?

The danger lies in giving too much help. The child's imagination works on a hair trigger. It takes so little to set it off and it is only too easy to start him thinking about something, which, instead of holding his attention to the piece so that the musical beauties may get in their good work, lures it off on some mental adventure completely away from the music. As I have said, the substitution of mental for physical activity is a very delicate operation. But it can be done—and, oh, the reward!

With the older child, quiet listening becomes a matter of more active participation, and therefore much easier to manage. His lengthening attention span makes possible a greater variety of listening materials; his growing knowledge of the ingredients of music and his mastery of the simpler skills give him an appreciation of them as he finds them used by composers, and his widening interest in the world and in other people eagerly accepts music's background of biography and history. In other words, it is easier for him to listen because he has so much more to listen for.

As for listening as a basis of self-expression, we all know the endless fascinating ways in which children express their musical impressions—the drawings, dramatizations, puppets, shadows and what not. But I wonder if we all know what it may mean to the child's own singing and playing to hear and see a real concert with live artists. One day as the youngsters came trooping in to a children's concert, a small boy, hearing the warming up scales coming from the orchestra men's room, said to me, "Why, do *they* have to practice?" "Do they!" I replied, "They practice here in this hall every morning and all morning and at home besides!" "Gee," he sighed, "then *that's* why they're so good!"

A recent fifth-grade concert letter began in this familiar fashion, "I went to the concert to watch the violins and catch little tricks and ideas from them." Seeing is believing, you know. There is a respect for skill that thrills, and out of the child's ready hero worship grows a longing to do likewise and a devotion that no amount of teacher talk or parent admonition can stimulate. Wonderful and indispensable as the phonograph and radio may be, it is simply stupid of us to expect to raise up a generation of music lovers on secondhand musical experience. Children must not only hear better music than they themselves are able to make, but they must also see music made and in some other setting than the school building.

And now I come to a phase of music education which is peculiarly the province of appreciation, that vital and sadly ignored activity, music criticism.

Art is, always has been, and always will be, social. It has been said that if conversation about art were suppressed the interest would scarcely survive. Thinking of this as illustrated by our own desire to talk about the music we hear, we know it is true. It is just as true for the very little child. Why, it is against nature to stir up a child's feelings, and then expect him to sit like a clam or march dumbly away to his arithmetic lesson with all his enthusiasms or antagonisms locked up inside him! Yet how much have we done to encourage this form of self-expression? How seriously have we considered our responsibility for teaching children to talk and write intelligently about their musical experience?

And it is so easily done! You have simply to say to the child, "Now if you have really listened to this music, you can't help having some thoughts and feelings about it. Tell us what you liked or what you did not like and why. It is the why, you know, that makes your opinion real music criticism." And the better the why, the better the criticism. Children appreciate our interest in their opinions, and it is only fair that they should have a hearing when they have to swallow so much from us!

Early in his career as a listener the child must learn that he is not going to like every piece of music he hears any more than he likes everything the grocery store offers to eat. But finding out why you dislike what you dislike can in itself be very interesting. And if you are a good detective you may make some surprising discoveries; for example, it was that extra griddle cake and not the Bach *Gavotte* that made you feel fussy this morning! And he must learn that difference of opinion as to the music we like or dislike need never be unpleasant. Indeed, it is rather fun to have two views of a piece instead of one! I love it when my children differ with me, for then I know that they have thought for themselves. For example, this from a fifth grader: "Now my idea of the *Polonaise in A major* is different from yours, Miss Baldwin. I was thinking of a grand palace with a great hall. The king was taking the queen's hand and walking very stately, at least that is how I think and feel that piece." (Notice the *think* and *feel*.)

And this: "I am trying to give you my *persinil* idea of the concert. I enjoyed the *Waltz of the Flowers* better on the Victrola at school than at Severance Hall because the orchestra played it a little bit too loud. [Which was true.] On the Victrola it seemed more fairy-like and soft. But I liked the Minuet better played by the orchestra than on the Victrola because the orchestra seemed to make it sound more like the big skirts of the old fashioned ladies and the powdered wigs of the men. And O, I liked it when the orchestra played *Pomp and Circumstance* much better than the record because it sounded more dignified and more like soldiers marching. Most of the pieces sounded better played by the orchestra because you are right there and can see the instruments too." A real criticism.

From an eight-year-old comes this: "I like Edward MacDowell's music because he does not make a loud bang in the middle of it." An interesting remnant of the baby fear of a sudden, loud noise. And from Thomas, aged ten: "When they played the *Sarabande* my feelings got slow and wavy. Then in the march came a trumpet, then an echo and then a snare drum and before we knew it we were like taking the place of one of those soldiers. I think the concert was absolutely grand because the feelings would give anybody a dancing spirit." And what more could anybody ask of life than a dancing spirit? Another child said, "It gave me such a feeling of brightness in my heart."

And this, all in smudgy, spidery pencil scrawl:

"Dear Miss Baldwin:

In this letter you will find that I did not only listen but I felt the music too. In the *Song of India* I'm sure you felt the same as I did. When they started playing it I could hardly keep from just bursting out and singing because the tune of the violin sounded so pretty and mellow. I thought it sounded very pretty when all the rest of the instruments came in on the ending part. . . . I liked the *Triumphal March* for when I hear a trumpet it makes me just want to march up and down the aisles for the clear tone that comes out of a trumpet is so commanding like! I thought the *Secret of Suzanne* was very comical music. Maybe you have a different opinion. I liked the concert very much and I'm sure you liked it too.

Sincerely yours,

BARRET SMITH."

I have never seen Barret or Sarah or Thomas except as little heads in a crowded concert hall, but we are comrades. How could it be otherwise when we share this joy of music!

Do you wonder that I dare say the trend *is* music appreciation? I wish I were as sure of any other thing. And I am sure of what I have been telling you because it did not come from books or from any college or conservatory, it came from the music itself and from the thousands of children *with* whom and *to* whom I have learned to listen.

HOW MUSIC APPRECIATION MAY FUNCTION IN THE LEISURE-TIME MOVEMENT

GEOFFREY O'HARA

New York City



WHEN MAKING A SPEECH on any technical subject I find it always a good practice to define the words—resort to terminology. So when we say *appreciation of music*, I ask, "What is appreciation?" and "What is music?" Also the word *leisure*. "What is leisure?" We cannot have leisure except as a surcease of toil; in other words, if a man is out of a job that is not leisure but idleness. We must occupy his time. Music can do that.

Spencer in his *Principles of Sociology* says: "A man of leisure is the man naturally fixed upon if something has to be done; but your man of leisure cannot find time, and the man most likely to do what is wanted is the man who is already busy."

May I say in parenthesis, music in *our* day is associated with our leisure time. The busy business man, the tired banker, turns to music at the end of the day. And really, for the most part, it is restless music that he desires, cheap entertainment; whereas, this man must be raised to appreciate a better brand of music. And I presume this is what we know as appreciation. On the other hand, the toiler, since time immemorial, has indulged himself with music along with his labor; the Negro in the cotton fields, the sailors pulling their oars or the halyards to the rhythm of their chanteys. (The word chantey is derived from the French word *chanter*, meaning to sing.) Soldiers marching sing. A mother rocking her baby sings—or rather croons, in a rhythmic manner—her baby to sleep. (Don't let us confuse this marvelous maternity, mother and her music, with the modern crooner. Now-a-days we have three genders, masculine, feminine, and crooners.)

I submit that we must teach the appreciation of all forms of music, if we are to be of assistance in these depression years and lay the foundation stones for the future. When I say *all* forms of music I mean just that. The *lower* the music the more necessary is the supervisor. What is music, anyhow? For the want of a better term, may I be permitted to use and predicate my talk upon Shakespeare's definition contained in that celebrated dictum: "A man who is not moved by a concord of sweet sounds is fit for treasons, stratagems, and spoils." And here I go into parenthesis again when I say that in my humble opinion, any man *who has* committed treasons, stratagems, and spoils (and they are legion, even in our high places today) did not have beautiful, refined music that "soothes the savage breast" put into his little soul before he was seven years old. How wise that old Jesuit monk (and I am an Episcopalian) who said: "Give me the child for the first seven years of his life, and *you* can have him the rest of his life." A pail can hold only so much water. Fill a child's soul full of good music, pressed down until running over and you need not worry further.

But many do not have this marvelous opportunity and we must take care of their needs. Their music may be of a low order—and yet it is music to them. It is a "concord of sweet sounds" to their ears—and we must judge *their* music by *their* ears and not by ours. To a Chinaman, the din and racket of his orchestra—noise to us—is music. The tom-tom is music to the Indian, the medicine rattle is music to the savage, the horn of the hunter to the foxhound, and jazz to the jazz hound—it all depends on what kind of hound you are. Peter Dykema told me, years and years ago, that

he believed we must go where people *are* to take them where we think they ought to go. So let us do just that, and discover for ourselves what music—what kind or type of music—people like, and then lead them gently up step by step.

May I give my private definition of music? Music is noise ordered and refined. It began with noise—percussion; then became rhythm, then melody began, followed by Dunstable's two melodies, one against the other, which he discovered made harmony. Then followed many counter melodies—as high as forty all at once, till we find Bach and Handel, two hundred years later, making these phenomena into rules. All this does not alter my contention that music is refined and ordered noise, but rather confirms it. We now find through science and mechanics that these early geniuses had their ears very close to the ground, or, shall I say, they were in tune with the infinite laws of sound? Music is founded on harmony. Harmony is founded on the laws of sound. Sound is founded on the laws of vibration, and vibration is the infinite law of the cosmos itself. Music, then, is the universe in order, an orderly universe as opposed to chaos. We in music represent an ordered universe—a refined, beautiful universe, and music is not only therefore the greatest thing in the world, but *is the world beautiful, itself*.

The early Greeks recognized music as the greatest of the fine arts, and no philosopher or poet since has but agreed, nay, amplified that glorious position. Not only this, but our best minds, our greatest authorities are agreed that a nation's real greatness may be judged by its participation in this, the greatest of the fine arts. You, here assembled, are the representatives, the trustees of this vast and glorious first wonder of the universe, certainly the greatest of indoor sports, and, who knows, in this new day of outdoor life, camps, band concerts, festivals, that it may yet become at least in point of numbers gathered, the greatest of the outdoor sports. Already the crowds have come up to and passed baseball multitudes and are in line with the football crowds of 100,000 at a game; witness the Hollywood Bowl in California, or the vast audience of nearly 200,000 gathered by the marvelous festival promoted by the Chicago Tribune in Soldiers' Field. Thousands of singers, thousands of dancers, and hundreds of thousands of spectators.

I said a nation's greatness may be judged by its participation in music, the greatest of the fine arts. I ask you, the missionaries of music, to see to it in your communities that your people *do participate* in music. Hold your heads high and be proud that you represent the greatest thing in the world. How can you do that? I realize it is very difficult. I am asking you to do what you may think is impossible. But may I say that thousands of people with half your brains have done what you say you can't do. It can be done.

II

The sweet strains of music can be used by you in many subtle ways even unknown to the grown-up group around you in your home town. It will reach out as perfume from a lovely garden. You must expose your community to music and they will become music-conscious. Not only your school, remember, but the supporters of that school, so that your presence will not only be felt in the community but you will make yourself indispensable to the community. I happen to know from a quarter of a century of personal and individual contact with business men and women of every walk and station in life, from coast to coast, from Winnipeg to New Orleans, that if there is

one thing admitted by everyone that they cannot do without, it is music! Strange as it may appear; believe it or not. And right now perhaps as never before the music supervisor will not cry in the wilderness and go unheard.

I want you to go back to your communities with that fundamental fact burned deep into your consciousness, and may I say that it will be helpful to you and give you courage to fight the battle of music against politicians who would discharge you as they have everywhere.

So I ask you to try this: Plan to get music into all the community happenings. If Decoration Day is not celebrated, see to it that it is . . . with your band as a prominent feature. When the Fourth of July comes, repeat with your band. If your school has no band and no money for one, there are several ways to arrange for this.

I suggest you see to it that you have celebrations at Christmas—carol singing; as far as possible at all times stimulate congregational singing in every church . . . voluntary choirs singing here and there on every possible occasion . . . your orchestra . . . your band . . . that you have the community put on musical productions. In other words, see that anything and everything you can possibly devise to give music to your community be done.

Now I know that this runs afoul of a great many supervisors. Some, I know, think it beneath their dignity to get out and mix with the "hoi-polloi," the common herd. But let me tell you this: If we don't take music to the masses, we are through. The great and glorious Grecian civilization fell for just exactly that reason and nothing else. That marvellous era which gave us mathematicians, poets, philosophers, the Greek theater, dancing, music, art, in such abundance as the world has not seen since, fell and crumbled for the reason that they overlooked the masses.

In my humble opinion, we are face to face with that identical problem in America today. I challenge you. Present a bold front, even as the thin red line that held firm at Balaklava. I challenge this association to support all members against the perverted leaders and politicians who are at this moment destroying music in our schools, nay! who are challenging the very roots of our whole educational system. I challenge you to put them in their place!

I ask you supervisors then, to cover your community with music like a blanket. I ask you to expose everyone to music. I ask you to give them what *they* want and in one short year they will let you give them what *you* want. Make no mistake about that. Remember the foundation of music is our folk literature. They "appreciated" their music by continual self-participation—and did they not make good music? They built the foundation—and you are teaching those melodies in your music appreciation classes. We are only trying to catch up to those bygone days, to the appreciation which *they* had, if you please . . . and did they talk appreciation? Yes, but predicated by participation—everybody singing. Everyone made their own songs. Plenty of that music was *wild*, quite as wild as our modern jazz. Franz Liszt, for instance, said, "I owe all my music to the dance songs of the Hungarian gypsies." All great composers have used the wild, untrammled music of every day and age to make their symphonies. They have demonstrated the truism that greatness does not consist of *being* great or doing great things, but does consist of doing the common things of life uncommonly well . . . of taking ordinary things and making them extraordinary.

I submit to you that our greatness is in exact proportion to our ability to do the common things of life uncommonly well. Look around you and see how this applies to every man, woman and child in your community. If you think they are not up to the high standards you would like them to have, then go to them and lead them up. That is your task . . . one of life's great adventures. People love the familiar music of the day. If you consider this their weakness then I challenge you to make this your strength—the fact that they sing or perform any music is the first step. It is up to you to see that they take the next step.

III

If you are to make people appreciate music to take up their *dangerous* leisure time I suggest that you use one of the fundamental laws of good business practice today. If you wish to sell a man a bill of goods, you must first sell yourself to him. If he has faith in *you*, he has faith in what you are selling; if you have made him appreciate you, you have made him appreciate what you are selling.

In line with this thought, you who are trustees of music in your community, if you wish to teach music appreciation, please first have your community appreciate you and remember that music is something you *hear* and not something you *see* and therefore you must expose them to music they can hear—band, orchestra, cantata, opera.

I, myself, have been exposed to music of every kind all my life, having fortunately been born into a family who lived in a little town in Canada where we had plenty of music. We had our regular half-hour music period every day, and two-hour assembly of the whole school to sing once a week. We had concerts galore. We had three bands, quartets on almost every street corner, choruses, choirs. I played the organ in our Church of England (Episcopal) when I was twelve years old, mostly "by ear," and shall I tell you that I had not learned to read music very well yet—very few had. I was twenty-two years old before I ever heard of the mathematics of music—harmony, fugue, canon, and counterpoint.

Pardon this personal experience, but I give it to you only because I have checked this against thousands and thousands of cases all over this continent of people *who have given up music*. Pardon my saying it but these people have not really given up music, but only the mathematics of it. If they had been told that music is something you *hear* and not something you *see*, they probably would not have given it up.

I am told that 96 per cent of the students who commence the study of piano give it up. Ninety-six per cent—think of that tragedy! Surely, there is something terribly wrong somewhere. I have my personal opinion of the reasons for this condition, but I shall not state them—because it would probably cause a riot! it would run afoul of all our European notions that a child must not play by ear.

Now, let me sum up what I have said: I plea for an appreciation of *all* music. Do not try to destroy what you do not like. So far as trying to stop the popular music of today or do anything with the so-called jazz, you might just as well try to stop Niagara Falls with a teaspoon. What you *can* do, is to harness the Niagara Falls, use it as one of the greatest sources of power on earth, and so is jazz if you will harness it. Don't be afraid of it. Remember that jazz is only the absence of better music. For instance, dust

on the carpet shows the absence of a carpet sweeper, but there is nothing really the matter with dust because dust is just misplaced mud—three parts earth and one part water. Surely there is nothing the matter with earth. It is what grows all the beautiful plants and trees and fruits and flowers and vegetables. Water is all right. We drink it and we swim in it. Earth and water are all right, but if someone goes out in the garden and steps in some mud, and then tracks it on the carpet, it isn't what's the matter with the mud; it is what's the matter with the person who brought it in. In its place it is of vast use; without it man and beast would both perish.

Without the popular music of today music would perish. I ask you therefore not to try to stop the Niagara Falls with a teaspoon, but rather to harness it, use it, this vast, free power, make it a great power to turn the wheels of your mills of music. Tame this wild music as we tamed wild horses to make the million-dollar animal of today; as we tamed the Anglo-Saxon race that swooped down upon London, and burned the libraries of literature only a few short centuries ago.

I ask you to make music function in your community concerts on every holiday. Cultivate community singing indoors and outdoors, stimulate pagentry, put on operettas which take in every activity of the school, for these things are your salvation, these things will make your presence known in the community, these things will make you indispensable.

MUSIC AND THE NEW LEISURE

EUGENE T. LIES

National Recreation Association, and National Education-Recreation Council, New York City



I REALIZE CLEARLY that I am about to embark on a voyage to Newcastle with a hefty cargo of coal aboard, and if perchance many of you find later that you possess an oversupply of fuel, won't you kindly pass some of it on to the needy who may still be quite chilly?

I come before you as a non-professional music person to say something about the place of music in an era of abundant leisure. I am, however, professionally interested in this modern problem of leisure itself, and that from many angles, music being one of the very important ones.

To treat adequately in a limited time so broad a subject as that assigned to me is not possible; I intend to cover only a few aspects.

That we have in the growth of the volume of free time for the masses of our people a social issue of the first magnitude nobody with a mind would deny. The situation as it has developed is an answer to the age-old struggle for freedom; it is the result of education in efficiency through the years, of managers and workers, and it represents the perfection of the automatic machine.

Let us remind ourselves that in 1800 the common daily working period was between fourteen and sixteen hours. In 1840 the average working time was thirteen hours per day. In 1881 the movement for the eight-hour day began and gradually made headway, until of late years we have been thinking of it as the prevailing period. A few years ago, agitation for the five-day week was set on foot, and two years ago it was found that about five and a half per cent of all industrial workers in the United States were on that time schedule.

Many of the current industrial codes under the NRA provide for the five-day week of eight hours each, and there is much discussion of the economic necessity for establishment of the thirty-five- and thirty-hour week. Then, beyond all this, we have the predictions about the probable coming of the six-day week with only four hours per day for work.

From a certain point of view, we have almost arrived at the stage suggested by that wise old philosopher, Aristotle, when he said some 2400 years ago that "There will always be slaves until looms weave of their own accord and machines do without question the bidding of men."

It is clear that in this modern situation there is a genuine social problem involved. First, because of the extent of free time vouchsafed to so large a portion of our population; second, because a sense of time is the very measure of a man; third, because on the one hand, misuse of this gift can destroy health and happiness, reduce the power of efficient living, break character and degrade life, while on the other hand, wise use can build glowing health, enhance happiness, increase efficiency, elevate character, enrich and glorify life.

Depending upon the use made of it, leisure can stifle talents or give them room and air for blossoming. It can stunt skills or rear them into exhilarating satisfactions. It can cramp the inner urges for wholesome creative expression, or release them for more and more wonderful achievement. It can becloud the horizons of the spirit or extend them on into other worlds.

"Tell me how a people uses its leisure and I will tell you the quality of its civilization," said another philosopher, and how eternally true is his assertion.

Now, leisure is living time; leisure is *choosing* time and in view of the fact that today there are immensely more calls upon us all, coming from our hectic environment, than there were in the olden days—calls to come hither and yon, calls to buy, to listen, to see, to participate—is it not of the utmost importance to educate effectively each oncoming generation in *the art of wise choosing*?

Can we not safely say that choice depends upon the result of the interaction of inner and outer stimuli, and that if the inner stimuli are prompted by strong, high-quality tastes and interests built up through the process of education, they will win out? Have we not here the secret of real education for leisure? Is not the very essence of it to somehow get young people to want more and more of a good thing, to inculcate cumulatively through school years, a passionate desire for "growth everlasting," to use Walter Page's fine phrase?

In respect to music as a life interest, having in mind the many, not the few who will go in for it professionally, what, of course, we all want to see, is that all the children who go through our schools, the twenty-five millions or so annually, shall be saturated with music, shall experience music throughout all of their school years in such joyous, satisfying degree as to simply make it impossible for them to shake off their love of it, their love of the best; make them crave to listen to the best, and often to give active expression of their love in one form or another.

It is the burning conviction of the writer that if all teachers, including music teachers, would get a gripping realization of the significance of leisure, it would make a great difference in their teaching. It would give them the long view ahead. For them the educational scene would change. There would be a new and more vital sense of direction, a new dynamic. A vision of possible infinite advance in rich human living would come to them, and with it a challenge to make of their calling the greatest and most fascinating adventure in which man could be engaged.

I have met music supervisors and teachers in various parts of the country, while studying this whole question of schools and leisure, who seemed to have this salutary outlook upon their vocation. The result was that they regarded the natural desire of the child for musical expression as a sacred possession, to be above all things conserved but somehow also to be deftly guided into higher and higher achievement. By them "practice" is made acceptable as a road to still more satisfying and joyous performance. Their mission, as one of them declared to me, "is to make young people friends of music and music their friend." Another said, "The best in music is none too good for our boys and girls, and they do get to like the best rather than the other kind as they feel the thrills and soul satisfaction in producing the best. So why feed them husks?" A supervisor declared that her aim is to see to it that "no child shall leave our schools without having gained efficient use of his singing voice and a pleasurable desire to use it often." Surely those are fine ideals.

Then there were others who were stimulating right use of leisure, and at the same time social service, by encouraging small ensemble groups to sing and play in their homes, give delight to inmates of orphan asylums, old people's institutions and hospitals—all of them most commendable endeavors.

I need not tell you that high quality achievement in teaching calls for adequate time, for sound technique, for come-hither schoolroom atmosphere,

for worthy content in instruction materials, proper equipment and *radiant* teachers—in addition to a supply of great objectives.

Wherever music is not regarded as a “fad” or a “frill” but as an essential vitamin in a well-balanced ration of education, there it is likely that school boards and administrators will employ only high-qualified teachers and provide the other necessities for good teaching. There are those, we realize, who latterly in the name of economy, though false economy, have been trying to stem the tide of favor for music as a necessary element in the school program and to such we say: “Bad cess to you. May your days of influence be numbered!” The great advance of the last twenty-five years dare not be stopped! America needs music—and yet more music.

II

Now, what about the great numbers of young people who are coming out of our schools annually, with music deeply embedded in their very beings and with real ability developed by instruction through a number of years? Walter Damrosch told us a year or so ago that in the elementary, junior and senior high schools there were 21,000 bands and 38,000 orchestras with something like 1,770,000 members. An amazing number, and yet this does not include the vocal groups.

The big question is: Will all these young people go on with their music for their own further life-enrichment, and in ways that will spell social and cultural advance in their communities? Most of them, we know, will not enter the professional field.

All of us think in our idealistic moments of a *musical America*, and dream of its possible realization. And then do we not wistfully play with the thought that here in this outpouring stream of musically-imbued school youth might be “the makings,” at least in considerable measure, of such a future musical America? This thought has certainly been reinforced this week as we have been profoundly stirred by the gorgeous, breath-taking performances of group after group of young future citizens of the Republic.

We know, of course, that many of these young folks do later find their places in church choirs, in school alumni orchestras and choruses, and in some community musical organizations, but, by and large, the suspicion is strong that an all too considerable lot of them stop short in their musical careers when, diploma in hand, they say goodbye to old alma mater.

What's wrong here? Are too many teachers still giving them the notion, maybe the conviction, that all that they went through in school they are through with forever when they get through with school? Is there too little instilling of the idea of “growth everlasting”? Is the spirit of instruction forbidding?

Is “the old Adam” still strong in too many teachers? Are too many music supervisors and teachers failing to do what they can to stimulate interest among the citizens of their towns, in giving these well-equipped young people a further chance to do things musical in the community? All this were tragedy indeed!

Or is the community itself cold, inhospitable, indifferent or dead to the wonderful possibilities in this abundance of talent? Are most of the doors of existing older musical organizations closed to the newcomers? Are civic,

social and recreation leaders asleep, that they do not realize what great service they could render to their time and generation by stimulating and opening the way wide to further opportunity through establishment of both large and small groups of performers in their midst, linking in the young people even before they finish school?

The truth is, I suspect, that the "Great Vision" has not yet come to most of us, either professionals or laymen. We are not yet on fire about this thing!

And as we sleep, those fine spiritual assets of the nation become dissipated. The boys and girls who possess them, we permit to be tossed about in the rushing, bustling maelstrom of modern existence, until they well-nigh forget that they ever went through any musical experience in their school days. They can too easily become like "men who lose their aim but redouble their energy," to use the words of Woodrow Wilson.

I throw out the Macedonian call to educational and community leaders to join forces in this important matter, for continuous joint thinking, joint planning and joint action.

III

In emphasizing the need of coöperative effort on behalf of these graduates of our schools who have had the advantage of education in music, we are not overlooking the fact that great numbers of adults, who, for one reason or another, failed to get this advantage during school days still have latent hunger for musical expression and who, too, might eagerly walk through doors of opportunity if they were opened to them either in school buildings or recreation centers in all our communities.

What a thrill comes with the knowledge of actual existing successes in the establishment of community music organizations open to the amateur who delights in inviting his musical soul in the avocational, the recreational spirit. Witness Denver's symphony orchestra. At least a few years ago its membership ran like this, according to vocation: 18 were professional players, 3 mothers, 3 officials of the United States Forestry Service, 12 university students, 2 secretaries to physicians, 6 other secretaries, 14 merchants or salesmen, 7 music teachers, 2 physicians, 3 school teachers, 2 railway workers, 3 or 4 high school students, a contractor, the head of a cement construction company, 3 bookkeepers, a dog breeder, a house painter, a tailor, 2 street car conductors who are also students at the university, 2 jewelers, an awning worker, an electrician, a stationary engineer, a drug clerk, a government worker, 2 music store clerks, 5 office clerks, a typewriter repairer, 2 university instructors, a stained-glass artist, a printer, a proofreader, an auditor, a cigarmaker, a telephone lineman, and a truck driver.

Two full rehearsals are held each week and a third for the strings alone. Six pairs of concerts are given each season (the same program twice) on Friday evenings and Sunday afternoons. The prices of admission for these concerts are ten, twenty-five and fifty cents, and 250 free tickets for each program are given to the supervisor of music in the public schools for distribution among the children. A supply of bulletins containing explanatory notes with regard to the music is also given to the supervisor sufficiently in advance of the concert to provide for preparation of the children who will attend the concert. The Friday evening performance has attracted usually about 1,200 people, the Sunday afternoon concert about 2,000.

The music performed has included complete symphonies of Haydn, Mozart, Beethoven, Brahms, Tschaiikowsky and Franck, in addition to many other excellent symphonic compositions, including some by established living composers. The players themselves wish such music, and it is said that there is growing appreciation of it among those who come to listen.

For all this information about the Denver project I am indebted to my colleague, A. D. Zanzig.

Enterprise in any community can duplicate, in varying measure, this excellent Denver achievement.

And right here I want to emphasize the point that aggregations like the Denver Symphony Orchestra illustrate that broader and better definition of the word "recreation," broader than the one which makes "recreation" synonymous with physical sports. The narrow connotation strongly persists in many minds, even the minds of school teachers and administrators, and I could furnish ample proof if there were time. Holding to this notion does have repercussions back in the schoolroom and affects the very spirit of teaching. When it affects music teaching, then the teacher is all too likely to refrain from encouragement of students to indulge in music for the deeper pleasure it can give them and others who might hear them, out and away from the schoolroom. And that spells serious loss.

No, we ought to regard as possible content of the term recreation, all those types of doings that give satisfaction to legitimate human hungers for self-enlargement or self-fulfillment: music, art, the handicrafts, dramatics, literature, the field of nature and science, social and civic service—as well as physical activities.

IV

Postludium: If "music washes away from the soul the dust of everyday life" as some philosopher has asserted, let us remember that there is a lot of dust in America to be washed away. We need more music in America to mellow our hardness. We need more music to dispel our cruelties; more of it to further social fellowship in a democracy; more of it for our emotional and mental health; more of it to free fettered spirits, refine ambitions and divert us from "treasons, stratagems and spoils." We need more music in America, more art in all its forms, to aid in transmuting abundant leisure into abundant life.

Fellow Americans, *we need more music to save our souls!*

MUSIC AND LEISURE TIME

NOTE: This is an abridgment of the stenotypist's report of the sixth general session of the biennial convention of the Music Educators National Conference, held in Chicago, April, 1934. Osbourne McConathy, Chairman of the Committee on Music and Leisure Time, was introduced by President Walter H. Butterfield as chairman of the session. [Details of the program are given in Part II of this volume.]



CHAIRMAN MCCONATHY: This meeting is held under the general auspices of the Music Educators National Conference Committee on Music and Leisure Time. Leisure time is a subject very much in the public thought of today. We are to participate in a symposium called, "The Conference and the Leisure Time Problem." The speaker who will open the symposium is Mr. Eugene T. Lies. He has become very widely known through his recently published book.¹ You will all be not only interested but concerned in the treatment given this important topic. Mr. Lies is a representative of two important national organizations—the National Recreation Association, and the National Education Recreation Council. Mr. Eugene T. Lies will introduce the discussion, the title of his paper being "Music and the New Leisure." [Mr. Lies read his prepared paper entitled *Music and the New Leisure*, printed on pages preceding.]

CHAIRMAN MCCONATHY: I owe Mr. Lies an apology because I told him that in introducing him I would make reference to the fact that the book that I named was on the list of the sixty best educational books of 1933. And that announcement was to be made for a very interesting point which Mr. Lies was going to present to you—a point so interesting that I am going to take the privilege of asking him to come back to the platform and make that point.

MR. LIES: What Mr. McConathy had in mind I covered in a certain way, but he wants a postscript to that statement. There are some people who think of recreation in terms of physical activities. That does not seem to matter much, but it does.

I have said what I thought was the repercussion back in the schoolroom. When I was traveling around the country in connection with the study of schools and leisure, it was my custom to write ahead and tell the superintendent of schools of a certain town that I was coming to bother him. When I arrived at the town the superintendent would be very nice. He would say, "Now, we will make a short cut. I will just 'buzz' for John Jones, our physical education teacher, and I am sure he can give you in a short time all you need."

I am very grateful for the generous announcement concerning this book. It pays to advertise, but the point is that it is not a commercial proposition. It is sponsored by the N. E. A. And the point I am trying to make is that we are glad it is in that list, but they have it classified under Health and Physical Education. And the list is made up by the American Library Association and the N. E. A. itself!

CHAIRMAN MCCONATHY: Frankly, I had a separate purpose in asking Mr. Lies to come back to the platform, and I will tell you what it was. Although I did not purposely refrain from putting that point in the introduction, I wanted to make this meeting just as informal as I could. I want you to think of today's meeting as something entirely informal, because we are here together as teachers of music, interested in discussing our own problems.

We have been in contact with a number of organizations interested as we are with the discovery of what music can do to contribute to the solving of the problems of leisure time, and I have asked the representatives of a few of

¹ *The New Leisure Challenges the Schools*. Published by National Recreation Association, 313—4th Ave., New York City.

such organizations to come and take part in this symposium by giving us statements of what their organizations are doing, or what the attitude is of their organizations toward the problem of music and leisure.

The first of these representatives will be Mr. Harry Glore, Supervisor of Community Music, Recreation Commission, Cincinnati, Ohio. [Mr. Glore read his paper entitled *The Community Music Program in Cincinnati*. The paper is printed on pages following.]

MRS. WILLIAM ARMS FISHER (President of the American Choral and Festival Alliance): I am going to bring to you a very practical side of leisure time and the problem that it involves. About three years ago, although it had been fomenting in my mind before that, I thought this country ought to do something after the manner of our English neighbors in the building of opportunities for utilizing the magnificent material which was issuing from the schools and colleges. I do not know whether anyone else "glowed" so much on that subject at that time as I did. I find many people interested in that subject today, all of which means propaganda and depression and various other conditions.

We have magnificently established educational institutions. If I wanted to give you figures I could tell you how many. If I wanted to tell you how much money you are spending, I might be able to do that. It seems that our educational systems are so efficient that they have become great industries. For these great industries we have taxes, and we have philanthropies and educational research councils—all magnificent; but it is only a half-measure because there are no successful production plants in the world that do not carry through and divide scientific measures to utilize, distribute, and consume the products they are making.

I do not know how long it is going to take this country to carry through a continuation program in music from the cradle to the grave. The great problem today is not lack of ideals, but the wherewithal to accomplish this continuation program in the community. Our job today is to build receptive communities. Our communities are quite unaware of the rich possibilities coming into them every year from the schools and colleges and private institutions, and when you seek to secure funds for the building of a receptive community, you again find philanthropists, taxpayers and others always willing to give you something for more production. How many are giving you something for the distribution of this talent within your communities, to make it worth while, to make your magnificent structure that you have reared continue in the community?

I want to bring to you the point that in our various vicinities throughout the country we are spending millions for men to interpret music for fifty-two weeks a year; in the meantime, we are not spending one hundred dollars for young people to perform music in the communities.

How many teachers and directors of music in schools here today could continue eighteen-hours-a-day service without pay? We have no pay in any community for the kind of work this country needs most today. We want to utilize what we have, but we must have funds with which to work. Please think of distribution as well as production.

The American Choral and Festival Alliance expects to build in the next ten years one hundred festivals in which one million people will take part. We hope to surpass any country in the world in the participation in music and utilization of the skills being produced in our schools.

If millions of hours are being set free for the use of millions of people,

then the use or abuse of this leisure is the greatest of all social problems. Energy released from mechanical or industrial employment must find expression. It will find expression somehow, and most naturally in the relaxation that is creative, according to the bent of the individual and his environment. Therefore, it behooves educators, social welfare workers and city councils to prepare to meet the problem from both angles.

Music's potent power must be recognized as one of the greatest leisure agencies, but to insure its efficacy, communal receptivity through scientific plans must be devised to assimilate the skills issuing from the schools and colleges, and further to develop the talents of the hosts of those who face unwanted leisure, and who heretofore have not been blessed with opportunities to cultivate inherent creative expression. In no other form known to civilized man can people find such happy release as in group participation in music, particularly choral singing, stimulated through festivals, which is the widest channel for the greatest number of participants, and the one available agency for mass distribution. The Choral Alliance sounds the "assembly trumpet" and accepts its share of the challenge to awaken the municipalities to their opportunities and responsibilities.

When the task hours are over and emotions freed from discipline, life's propensities surge to the fore. No longer should recreation be considered a by-product by the municipalities, but it should become an integral part of every city's planning board.

CHAIRMAN MCCONATHY: Among other organizations closely concerned with our problems is the National Congress of Parents and Teachers. I am happy that one of our own members is officially representing that organization, Miss Mayme Irons, of Decatur, Illinois. [Miss Irons read her prepared paper, *The National Congress of Parents and Teachers and Leisure Time*, printed elsewhere in this volume.]

CHAIRMAN MCCONATHY (continuing): We are all very familiar with the work of the National Federation of Music Clubs. Mrs. Elmer James Ottaway was appointed to represent that organization and also the National Council of Women. She has been with us all week. We heard her say a few words at the meeting last night, and she has been present and contributed to the other meetings during the week. She was, however, obliged to leave, and she has asked that her message be given to us by Miss Ada Bicking.

MISS BICKING: Mrs. Ottaway regretted exceedingly her inability to give you this message and asked me if I would please give it for her. You are going to have an opportunity to read it, and so I am going to interpret it by means of a story.

There was a ducky mammy who had a bit of commonplace philosophy that I think would be worth passing on to you. The lady of the house would say, "Mandy, you work so hard here, and then you go home and you work hard cooking for all that family," and then she would enumerate all the various things Mandy had to do. Mandy would say, "Yes, I know. When I works I works hard, but when I sits, I sits loose."

And her companion would say in answer to the question, "Well, Maria, how are you today?" "Oh, I'se just wearin' this world like a loose garment."

I am sure those two stories exemplify the very wise and happy use of leisure.

[Here follows the report submitted by Mrs. Ottaway for the National Council of Women and the National Federation of Music Clubs.]

NATIONAL COUNCIL OF WOMEN: The thirty national member organizations of the National Council of Women, varying in type from the Business and Professional Women to the National Nurses' Association, carry leisure-time projects especially fitted to their members, but all have reason to be interested in the retention of fine arts and music in education, as has every good American citizen. Consequently, the response to the request that the "Platform"¹ formulated to meet the crisis in education be endorsed and acted upon in the local units throughout the country was gratifying and unanimous. Thus, five million members of the various units have been urged to consider the special need for the present generation to hand on to the coming generation those advantages of culture and education which have been given to us, and to stand firmly against the deletion of avocational and cultural subjects in curricula.

Greater leisure and shorter working hours, sought so earnestly in the days of prosperity, are much like the deluge which followed the prayer for rain. We have the leisure, leisure without reason, and we do not know what to do with it. All ages are affected by it. Therefore the projects for leisure time activities are many and varied.

In the recent music conference called by the National Council of Women, member organizations were asked to act upon resolutions passed by the conference.

Since the number of leisure hours passed in listening to the radio probably is at least three times greater than the number of hours spent in any other recreation, *the quality of radio programs* merits both consideration and action. The resolution on support of good radio programs calls for protests, criticisms, and endorsements expressed regularly under supervision of local, state, and national radio chairmen.

The second recommendation called for the retention of *music in education*, the importance of which has come home to many for the first time with the shorter school terms and hours, and the problem of "What shall I do?" facing the idling boys and girls.

The engagement of young American artists was pointed out as an activity in re-employment for every organization of whatever type, and in addition to discussion and recommendation—reduced to plain English—a "You pay for refreshments; pay for your music" resolution was passed with enthusiasm.

Formation of orchestras, choruses, madrigal circles, and study groups in the local units of each national organization was urged as inspiring recreation. United action in thirty national organizations upon the above-named activities would be of tremendous influence throughout the United States.

NATIONAL FEDERATION OF MUSIC CLUBS: Recognizing the need for re-establishment of the home as a center of life now that recreations involving expense are taboo, the National Federation of Music Clubs has placed much emphasis upon music in the home. A booklet listing musical numbers for many combinations of instruments and voices for use of amateurs of all ages has been compiled. In it also are lists of books, records, games, etc., of interest to parents, and to the child from the pre-school to college age. This is the age of the amateur and of self-expression through art for each individual, an era when there is a widespread belief that the will to create something beautiful is the justification for living. Overemphasis upon the creation of material things has taught us a lesson, and we have swung back to a sane

¹ The "Declaration of Faith" in the fine arts, especially music, adopted at Chicago. See report of Committee on Contacts and Relations, page 311.

joy in the eternal quality of beauty as a normal satisfaction for everyone, as a great interest in the American home, and as a dinner-table topic of conversation.

The National Federation has coöperated with the Civil Works Administration by urging local musical organizations to form new orchestras and choruses, to apply for the engagement of supervisors of music in the schools, for music to be taught in adult education schools, for music centers to be established in which children and adults unable to pay for music instruction could be taught without charge, to arrange for classes in which group music instruction is taught to music teachers unable to secure a living wage in private teaching, and to promulgate district music and drama festivals employing local artists and artisans.

This plan is based upon the activities of the Music Division of the Civil Works Administration of Greater New York, and includes, as does the New York plan, extra concerts given by the unemployed in orchestras, bands, and ensemble units; free performances in public institutions; city-wide surveys of music resources, needs, and opportunities looking toward a permanent program. The New York C. W. S. under Mrs. Frances McFarland has given a total of 148 concerts a week attended by more than 85,000 people; 892 classes a week attended by 9,290, and 950 men and women have been given employment at an average wage of \$1.00 an hour.

The need for music surveys and similar activities in all large cities is imperative, and smaller cities can well undertake a similar program upon a reduced scale.

The National Federation of Music Clubs was represented by its president, Mrs. John Alexander Jardine, at a conference held in the White House, November 20 (1933). The meeting was called by Harry Hopkins, administrator of the Federal Emergency Relief Administration; Mrs. Franklin Delano Roosevelt presided. Immediately following the conference, word was sent by the Federation President to all state federations of music clubs to communicate with the State Emergency Relief administrator, to attend the meeting of the Relief Board, and to propose projects for unemployed musicians as outlined.

That millions of dollars should be expended for relief of the unemployed, and no funds be allocated to unemployed musicians who represent a one-and-one-half billion dollar a year business, is unthinkable and remediable, should we individually and collectively make clear the situation, and persist by conviction and action in persuading national, state, and local administrators of government that music is of paramount importance, in both the temporary and permanent leisure-time program.

Calvin Coolidge's augury that a nation must depend upon spiritual as well as material prosperity to endure has been borne out, not to complete national disaster, but to a sane reaction from "futurism in art, realism in literature, evolutionism in religion, vocationalism in education, and individualism in morals—modernism." Evolutionism, however, holds no terrors if we are sufficiently clever to remove ourselves far enough from the monkey-type to make a noble and practical use of leisure time and twentieth century mechanical devices which manufacture leisure.

CHAIRMAN MCCONATHY: As announced earlier in the program, this meeting presents a report of the Committee on Music and Leisure Time, and therefore in this report I would like to ask you, as a body, a question which has been asked me repeatedly, namely, just what is the committee doing?

The committee so far has been trying to the best of its ability to find a definition of the field of work in which we must work. I am going to read to you headings only of some of the problems that we are trying to define as objectives of our work. We have defined them under three headings:

(1) Making the music which children study in school contribute to the leisure time of the community.

(2) Seeing that instruction in the school contributes and prepares the children for future participation in music when they become adults.

(3) The part which school supervisors and teachers of music should take in general community music activities.

All of the points of study we are working on are classified in one or the other of those three fields of study. Under the first one, for instance, that is, making the music which children study in school contribute to the leisure time of the community, comes school demonstrations, concerts and operettas and other performances, and takes in such work as encouraging children to take an interest in these things.

There is the point of radio. I should like to ask this question: Would supervisors welcome specific, advance notice of programs of fine music that come over the radio? Would you, for instance, if such a thing could be arranged, like to know a week in advance the programs of fine music that you might listen to? [Many in the audience called out "Yes."] Do you think this is something we ought to try to work out? Now, under the next heading, seeing that instruction in the school prepares the children for future participation in music when they become adults, we plan to study the following points:

(a) How best to effect the carry-over from school into adult life. Now you know that is an enormous thing. Take these boys who played the trombone.¹ What was the reason these boys came on the program today? Because they learned the trombone in high school, and those four fellows are sticking together for the adult fun of playing the trombone. Therefore, we have brought them here as examples of carry-over.

(b) The question of the college as a contribution or disturbance of this carry-over. Does the college help carry this talent from the high school into adult life, or does it not? That is a point we would like to study.

(c) The question of small ensembles: Are we in school able to do something to make small ensembles more prevalent in community life?

(d) There is the question of training leaders. You will be interested to know that one of the big states is going to add in its instrumental contest a contest for student leaders, the idea being to train our young people not only to play instruments, but to lead music, so that all their lives they will have that ability for contribution to their own community lives.

(e) The idea of a national registry of musically gifted young people, so that we can follow them up and put them in contact with their own interests in whatever community they may settle, is being considered.

(f) There is the question of finding more talented youngsters and giving them help; of

(g) How we can contribute to the choirs and choruses and how we can carry piano music into adult life, and then

(h) There is the question of future professionalists.

The last heading (No. 3), studying the part which music supervisors

¹ Trombone Quartet from Grand Rapids. [See details in program, Part II of this volume.]

and teachers of music should take in the general musical activities of the community, is a very serious question.

How much time and energy have you beyond your daily work to give to your communities? Under this, is the coöperation between supervisors and community organizations concerned with music? In a moment I am going to ask one of our members to discuss that problem. Then there is the question of the supervisor and the music profession. I am going to ask other members to discuss the problem of a better status in the community for the music teacher. Do you, in your community, represent music to that whole community? Whenever a person in your community thinks of music, does he think of you? That is important. We must help to build each other up in the community as persons of standing, authority and general community helpfulness. I am going to ask Mr. Augustus D. Zanzig to discuss the subject of the supervisor and his relation to civic agencies.

AUGUSTUS D. ZANZIG: When you inquire about civic agencies in the community I think you might have in mind any one or more of a number of purposes. You remember Mr. Gore¹ told you about the seven orchestras in Cincinnati at this time in the high school buildings, and, by the way, those are neighborhood orchestras composed of adults. They are organized and managed by the recreation department.

One purpose for inquiring about civic agencies is to begin a social standing—community standing—for them. Any musical group feels isolated. If you get it tied up with some community agency then it does have that backing. The next step is to interest the civic agency in starting musical opportunities.

The third step would be initiating the formation of civic music communities. The various civic agencies which might help are as follows: (a) *The recreation department* or recreation commission as it is sometimes called. You had one of those described to you by Mr. Gore; the National Recreation Association each year issues a yearbook which contains information about these various associations. Last year this National Association received reports from 1,012 recreation commissions, or other agencies engaged in the public recreation activities. Many of them are by no means as interested in music as Mr. Gore is, and they have not the scope. They are, however, a potential force in recreation departments. (b) *Councils of social agencies*: The Y. M. C. A., the Y. W. C. A., the settlements, the Camp Fire Girls and others of this type are represented, as well as the recreation departments. General councils of social agencies are often established in connection with community chests. There are community chests in about three hundred cities now. Many of them have leisure-time committees with sub-committees. Mr. McConathy spoke to you about the National Education Recreation Council, and I would like to tell you just a word about that. It was formed last September and is comprised of seventeen national organizations. The organizations represented that I know of are as follows: the Y's, the Scouts, the Camp Fire Girls, the N. E. A., the Federal Council of Churches, the National Catholic Congress of Social Workers, the Jewish Welfare Board, the Federation of Settlements, the American Library Association, the Association of Adult Education, the Federation of Arts and a few others.

A very significant fact is that the National Council is representative of all of these agencies, and the main purpose is to have each organization get a

¹ See page 259.

vision of the life of the community as a whole, so that these organizations can play the best part possible in respect to the community as a whole, and not see the community only from its own point of view.

Mr. Lies is now going about organizing leisure-time committees representing those same agencies in the various localities. I was going to speak to you about a national planning commission. It is a very important matter, but I will not have time.

What any one of us can do, if not by ourselves alone, then through one of these agencies, is to bring about a gathering of representatives of musical organizations—through schools, settlements and also through music lovers in the communities. Have a meeting to consider what is going on in the community, and in the light of what is going on, and the information which can be gathered by you concerning activities in other communities, devise or conceive certain things that might be done. Get a group of people interested in the project to work together to develop a community point of view with respect to music. From such a gathering might come a civic music committee which would be actively engaged in carrying out certain definite projects.

Each one of us can call a community meeting of this kind. I have seen it done many times, and one of the most important achievements in such a gathering is the development of community-mindedness regarding music.

One of the obstacles to the betterment of music in our communities is personal and institutional jealousy—somebody wants to be president of something, and he or she wants to take in everything in the community. Try to get everyone to work together, and you will learn as you go about things and find out about difficulties that the successful leader or promoter is the person who submerges himself or herself in the undertaking, who is somewhat enthusiastic about the purposes of the organization, but who avoids any personal "ballyhoo," and is a silent worker. That sounds like altruism, but it is simply common sense. Just as soon as *one* person gets the publicity there are animosities and trouble starts.

MUSIC AND THE NEW ERA

WALTER DAMROSCH

New York City



WHILE IT IS a great pleasure for me to come into radio contact with you once a week, during my Friday morning broadcasts, I welcome this opportunity of getting into more personal touch with such a large aggregation of my most distinguished colleagues of the teaching profession.

The economic revolution which has been quietly going on in our country during these last few years, means a complete change of life and living conditions. Overproduction, which is now considered one of the reasons for the four dark years which we have gone through, has resulted not only in the curtailment of crops, but in the lessening of working hours. Some of us can remember the time when twelve working hours a day were considered not only not excessive, but desirable and necessary. Man under such conditions became nothing but a working animal, with no leisure except for purposes of feeding and sleeping. Thank heaven that era has gone by, and I think forever. For some time after that, the eight-hour working day was considered normal and desirable. I remember the slogan which the musical Mayor Jones of Toledo used for his political campaign,

"Eight hours for work
Eight hours for play
Eight hours for sleep
Is a working man's day."

But now this working time is again being materially reduced, and in consequence man is faced with a very serious problem—what to do with his leisure time.

Owen D. Young's definition of the difference between unemployment and leisure is as follows:

"When a man stays home in the morning, that is unemployment; when he comes home early in the afternoon, that is leisure. The first is tragedy, the second joy. The first is primarily the problem of industry; the second is primarily the problem of the home. Rightly solved it will be the home's salvation."

Leisure time is a condition and a problem that can become a menace, unless it is properly and wisely handled, for if these many hours of leisure are used only for dissipations or dull, inert living, or an occupation just as monotonous as the work which so many of our fellow men, especially in the machine shops, have to do—the result will be a deterioration of the best in us, far greater than that caused by the former longer hours of work.

But let me quote a more optimistic note from an editorial in a magazine called *Leisure*. "Now there are a lot of good people who are becoming scared at the prospect of an extension of leisure in the new deal. They are afraid that to give people more leisure is dangerous. Horrors! People must be chained to be kept good. We don't believe it. There will be many people who will waste their time or pursue undesirable interests—until they get bored with doing so. It is questionable whether labor came to man as punishment from God for eating of the tree of knowledge. Rather does it seem that God saw that idleness was not good and that man and woman were getting bored with it. But the use of leisure rightly can come only with experience. How to make his leisure count, each must find out for himself. But America will prove that man can be trusted with this freedom too."

No wonder that this problem is receiving the attention of so many of our leaders in education, and it is not only their solemn duty but the duty of all of us of the older generation who have the future of our country at heart, to grapple with this problem successfully, and to see to it that the younger generation are taught to develop their talents and their natural proclivities in such directions as will enable them to use their abundant leisure towards a fuller, more interesting and more beautiful life.

Leisure can be profitably used for social intercourse with our fellow men and women, for sports and general body recreation and training, for avocations such as scientific studies, nature studies and a cultivation of the fine arts—drawing, painting, sculpture and above all, music. And here is where you and I come in, and our responsibilities begin. While all the arts are an ennobling of human emotions and conceptions, music is the most direct in its appeal, and can reach the hearts of men more quickly and more profoundly than any other of the arts. Our great educators are beginning to perceive and recognize this, and the study of music as part of the regular curriculum is spreading more and more throughout the schools of our country. Luther said,

“Wo man singt, da lass dich ruhig nieder
Böse Menschen haben keine lieder.”

“Where one sings, there shall thy life be long;
Evil people have no song.”

When radio knocked at my door ten years ago, I perceived the enormous possibilities for wider influence which it gave to the musician. At that time it was still crude in its transmission and musical sounds. The tone lost its finer qualities and nuances in transmission, and often it was difficult, even impossible, to distinguish between the different sounds and tone qualities of the various orchestral instruments. But gradually and inevitably the great engineers in charge of this new science, aided perhaps by such advice and criticism as we musicians could give them, perfected the instruments of transmission and today the radio can and does transmit not only the human voice, but the sounds of an orchestra with remarkable fidelity and beauty. As a natural result, the kind of musical entertainment which the radio offers is increasing in quality, in nobility, every year by leaps and bounds. You have only to compare the broadcasting programs in vogue eight years ago with those of today. I mention that during the last year, for instance, the N.B.C. over a network covering the entire United States, broadcast 238 regular symphonic orchestral concerts by many of America's greatest orchestras. There were also special symphonic broadcasts ranging geographically from San Francisco to Berlin, Germany. The total number is approximately 260 orchestral concerts, or an average of five a week.

In the field of grand opera the result is equally gratifying as the list includes eighteen Metropolitan Opera broadcasts, and special broadcasts from San Francisco Opera Company. Besides this, a series of weekly programs devoted to selections from the grand operas were sung by the N.B.C. artists. Choral music has also been well represented during the past year, as well as chamber music and weekly recitals by some of our greatest pianists, organists, violinists and singers.

II

It is just six years ago that I conceived the idea of helping your work in the schools by a weekly broadcast during school hours, the object of which

would be to stimulate interest for good music among the young people, to sharpen their musical understanding and if possible, to incite in them the desire to learn how to play an orchestral instrument, and to join with each other in forming school choruses and orchestras. The development of such organizations during these years has been phenomenal, and I would like to claim a small share in this development. According to the National Bureau for the Advancement of Music, there are today 75,000 high school bands and 60,000 school orchestras in the United States. This means that there are probably more than three million five hundred thousand young people able to play some musical instrument with some degree of proficiency.

Naturally, many of these organizations are still in a very primitive condition, but just as we should judge a man's life by the best that he has done, so we should judge this movement by the best that it has so far produced. I need only to point to the remarkable combinations of the best high school pupils in music at the summer music camps—Professor Maddy's National Music Camp at Interlocken, Michigan, and the one formed more recently, the Eastern Music Camp at Lake Messalonskee, Maine, and the exquisite high school choirs and other musical groups heard at your meeting, to show that we have something very precious in this idea which should be developed throughout the entire country. This means a friendly and understanding attitude on the part of the school authorities, and increased proficiency among the men and women chosen as conductors and trainers of the musical activities of our youngsters.

The main object of this movement should not be the education of professional musicians (that must always remain the work of special music schools at which only the most gifted shall study), but the education of a nation of music lovers to whom music shall not be a vocation, but an avocation; who will continue the cultivation of their particular instrument after their school days are over, and who will use their new leisure to a great extent in combining with other music lovers in orchestras and in chamber music groups in their own homes.

May I beg of you, my colleagues, that you impress upon your pupils when they graduate from high school, that they should not only make the study of their respective orchestral instruments an important part of such leisure time as they may have, but that they should go forth as missionaries to encourage this work among their companions. That they should combine with others of similar tastes to form amateur orchestras and choruses in their communities. That they should take every opportunity to listen to the best professionals who visit their towns and villages, and that friendly competitions should be arranged between amateur organizations in which the winners should receive a prize or other mark of distinction. This is no ideal dream. It is well within the range of human possibilities, and if it is energetically carried on, the results in refining and deepening the cultural life of our nation cannot be overestimated.

THE NATIONAL CONGRESS OF PARENTS AND TEACHERS AND LEISURE TIME

MAYME E. IRONS*

Chairman, Committee on Music, National Congress of Parents and Teachers



IT IS MY PLEASURE to bring to you this afternoon just a glimpse of one phase of the important work of The National Congress of Parents and Teachers—that vast organization in our country, which has as its chief aim the improvement of social and educational conditions in the schools of our land, and in the school communities. Perhaps no organization of lay workers has a broader view of the real status of schools than this active, open-minded, earnest group of parents and teachers devoted to the task of providing and promoting in local communities the means for social betterment and educational and cultural advantages. That local Parent-Teacher Association which truly represents the real spirit of The National Congress of Parents and Teachers in its best form, has tremendous potentialities and possibilities for good in any school and community, and in such form deserves every teacher's honest, earnest, active support.

The work of the Committee on Music in this organization is young in its development, but at present is moving along toward two main objectives:

- (1) Adult participation in music.
- (2) Support of the music education program in schools for all the children of our land.

The first of these objectives—*adult participation in music*—is being developed along the lines of better singing of better songs in local, state and national Parent-Teacher Association meetings, participation in Mothersinger, Fathersinger, Teachersinger and mixed chorus groups, both large and small, and small vocal and instrumental ensembles. Hundreds of parents and teachers who have neither played nor sung since high school and college days are taking their dusty talents from the shelf and using them in the cause of better music for their own pleasure, for pleasure in leisure time with their children, and for the promotion of musical betterment in their communities.

Not only are they supplementing the cares of the home, the business and work-a-day world with pleasurable musical pastime, but they are finding a personal growth and culture which is enriching their own lives, improving their taste, developing their personalities, bringing courage and cheer to the present-day trying conditions of life within and without the home, and uncovering added personal resources for enjoyment and use of leisure whether enforced or voluntary. Hundreds of fathers and mothers are working seriously under competent leadership, learning to sing beautifully together. They are giving concerts for adults and children, Christmas and Easter vesper services, Mothers' Day numbers, special church services, and are singing on programs in the local Parent-Teacher Associations meetings as well as in state and national choruses for state and national conventions. Then, too, they are adding their support to the musical life of their town or city. Recognition of musical achievement is being received from professional musical organizations because of the quality of the work done.

This added personal enrichment of life for parents and teachers passes over to the children (1) directly in the enriched home life for the family,

* NOTE: Miss Irons is Supervisor of Music, Decatur, Illinois, and Head Public School Music Department, Millikin University.

and (2) in their desire to have their children educated to enjoy music with them. And so our second objective, growing out of the first is—*support of a program of Music Education in schools for all children*. Word comes from many and many a Parent-Teacher Association of their splendid efforts to install music education in the local school curriculum and to keep it there. They are unwilling to allow their children to miss this beneficent contact with, and education through, music. The benefits of such a program are too well known to this body of music educators to need further emphasis here. We have heard some marvelous singing and playing by young people in this 1934 Conference program, and, looking beyond them to the thousands of other students doing similar work which we did not hear, it is not hard to persuade ourselves that great strides are being made toward a really musical America.

But the very spirit of democracy for which our country stands demands that *all* children have the opportunity to develop in and through music according to their interests and capacities. And so in these days when school music remains not within the four walls of the schoolroom, but reaches out to touch and gladden the life of the whole community, school music educators have the opportunity to make a significant contribution to the musical development of the parents and teachers of the community, as well as the children. Time and effort spent with these adult groups brings a support for the school music program which surpasses financial recompense, for the benefits both personally and professionally are far greater than the effort involved. Other leaders may be found outside the school, of course, but the support to the school is greater if the tie-up is closer.

And so, The National Congress of Parents and Teachers sends greeting to you in your ever-widening program for the musical development of all the children of our land. It pledges its support of your efforts, to the end that the problem of leisure time will find its own solution in the lives of young and old, if the capacity to understand music has been developed during childhood and an evergrowing love for it has been instilled.

PART I—PAPERS, ADDRESSES, DISCUSSIONS

SECTION 2

MUSIC SUPERVISION

TEACHER TRAINING

COLLEGE AND UNIVERSITY MUSIC

MUSIC SUPERVISION

RUSSELL V. MORGAN

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Associate Professor of Music, Western Reserve University



[Introductory remarks by Mr. Morgan as chairman of the section on Supervision, at the biennial meeting of the M.E.N.C., Chicago, April 1934.]

SUPERVISION IN THE EDUCATIONAL FIELD has been changing as markedly as any other phase of instruction. Introduced at first as a means of securing instructors with specific training in a given subject, it next expanded to include direction of other teachers not so well prepared. Following this phase, there came the period when the new conception of principalship placed the chief emphasis of that position on supervision of instruction, with much of the administrative work delegated to assistant principals and office clerks. In the past we find that the majority of principals looked upon music, art, and certain so-called special subjects as entirely outside their field of responsibility. If a question was raised, their shoulders were shrugged and they stated that responsibility for that particular subject rested with some individual called a supervisor. The country-wide shift in this feeling is having far-reaching effects. Today, the principal of a building must accept full responsibility for all the instruction that goes on within the classrooms under his administration. This has marked a great forward stride in all of the groups of special subjects. With full supervisory responsibility resting upon the principal, music and art will usually receive equal attention with all other subjects.

Now comes the question—*just what is the work of the supervisor if the principal takes over supervisory activity in all fields?* In the first place, the supervisor can be only an occasional visitor and cannot possibly follow up the work as well as a principal who is continually in the one building. In the second place, the supervisor cannot know all the many administrative problems of the individual school, and, therefore, a great many problems concerning the special subject must be handled by the principal of the building. The supervisor can and must be the accepted authority in the field of his subject. His duties then become more and more that of a consulting engineer, or an expert advisor whose opinion is to be valued highly and put into actual practice in so far as it is possible. The supervisor's musicianship and leadership must be such that he is naturally accepted as the final authority on all content problems of his subject.

Another question affecting supervision today is that of a constantly improving teaching group. The majority of general teachers are a little better fitted to teach music today, and in a great number of systems the organization now provides for departmental or platoon set-ups which permit the placing of thoroughly-trained special subject teachers in the school faculty. The presence of this improved teaching power naturally results in a need for less supervision. This question must be faced squarely.

In taking up the problems that have to do with modern supervision, we have based the discussion on the four functions of supervision as outlined in the 1930 Yearbook of the Department of Superintendence of the N.E.A. The Yearbook Commission of that year took up the topic of supervision and finally organized the work to what they termed the four functions: Inspection, research, teacher training and guidance. The papers following discuss these

four topics. In addition, there is a certain amount of administrative work that falls to the lot of chief supervisors. In small systems, the administrative work may be very slight; in large cities the administrative phase of the musical director or chief supervisor becomes a rather heavy duty. It is for that reason that I have asked one of the speakers to take up that question, although it is not included in the survey of supervision referred to above.

THE FUNCTION OF INSPECTION

T. P. GIDDINGS

Minneapolis, Minnesota



ACCORDING TO MR. WEBSTER, inspection means prying examination, close careful survey, official view or examination. The supervisor must inspect with speed and thoroughness before proceeding with his other duties. The music supervisor sometimes envies other supervisors the ease with which they are able to check up on the work going on in their departments. The drawing and writing supervisors can call in sets of papers. The cooking supervisor can say, "Send in a cake, please," and while she munches it in the quiet of her office she draws certain conclusions. The sewing lady can have a dress sent in. Whether she wears it depends. At least she can look it over and examine the button holes, if any. And so it goes.

Not so with the music supervisor. Practically nothing can be put on paper that will tell anything about the work going on in his department. To be sure, he must use his eyes but he must go farther and inspect with his ears. While the eye can explain much that his ear hears, it is his ear that does the real inspecting and he must be there when the thing goes off or he knows nothing about it. This explains why so many music teachers inspect merely with the ear, and do not call upon the eye to explain the weird sounds that often emanate from their classes.

We will divide inspection into vocal and instrumental, and each of these in turn into eye and ear inspection.

VOCAL: EYE—ANY CLASS—ANY GRADE

The following questions among many others should be in the mind of the supervisor as he prepares to inspect the class and its work:

Is the room arranged for effective work? Ventilation, lighting all right? Is the furniture where it should be? How do the pupils enter the room? Are they quick and ready for business? Is the lesson on the board, or is the teacher going to depend on some inner light and the inspiration of the moment? These first few seconds tell much of the coming lesson.

Are the positions of the pupils and books what they should be to enable the pupils to sing well? Does your eye pick out the strained look that tells of eye or voice strain? Does the teacher see and correct all these?

Does the teacher go from pupil to pupil correcting ALL mistakes, and see that they STAY corrected while the class goes on with their work? If so, you are inspecting good teaching.

Are the pupils reading the new music with the eye or with the ear? Look closely and you can tell this very important difference.

Is there a good balance and variety in the lesson—memory work, new work, review work, individual and concert work, appreciation, in a goodly proportion?

When the teacher conducts does she really do it or merely wave a stick? Does she know when to conduct and when not to?

Is there on the faces of the pupils that rapt and peaceful expression of the joy of accomplishment, the interest engendered by the knowledge of good work well done?

EAR: VOCAL—ANY CLASS—ANY GRADE

What does your ear tell you? Is the class making music, near-music or just noise? To help teachers, pupils and supervisors to inspect classes and

themselves in this rather difficult matter the following chart hangs in every room:

MUSIC		
RHYTHM	MELODY	HARMONY
EYE READS		EAR VERIFIES
SINGING. Smoothness. Test. Beauty.	Intonation. Phrasing. Balance.	
TIME. Beat. Exactness. Measures.		
NOTES. Point. Read and hear all parts.		
WORDS. Articulation. Meaning.		
EXPRESSION. pp. p. mf. f. ff. cres. dim. rit. accel. allegro, allegretto, moderato, andante, largo, adagio, etc.		

INSTRUMENTAL: EYE

Is the room ready? Are the stands and music in place? Are the stands of the right height? Is the lesson on the board?

Do the players get ready and tune according to some well thought out plan? There is more of a chance to dawdle in the instrumental than in the vocal. Much more of a chance to develop poor habits here. Is the teacher guarding against this?

There is an endless amount of detail to be looked after in the instrumental department. Is the teacher doing it?

Is he correcting the positions of pupils and instruments and any other technique that the pupil should know and use habitually? Or are the pupils growing up with handicaps that will hamper them all their playing life? The eye will reveal this.

Does the teacher conduct when the players are starting on a new piece, or does he simply say "Play" and then go around correcting mistakes of technique, position, time, notes, etc., helping all those who need help—and doing all this "while the band plays on"? If so, you are witnessing that rarest and most necessary thing, good instrumental teaching.

When the teacher conducts does he really conduct or follow the ensemble? A careful look into the eyes of the players will tell the story. Does his stick say anything or merely wave in the air? Better look at this closely.

Does your eye tell you whether the wind players breathe properly or not? Make them show you what muscles they are using. It is often a dismally enlightening thing. I have seen many bands and orchestras where only the bass drummer breathed properly.

Do the fiddlers hold their instruments by the big end or the little end? Better look closely at this. There is a wide divergence of opinion and practice here though they all say the same thing.

There are numberless details for the eye to check up on. Alas, how few instrumental teachers ever really see their victims! This partially explains the vast army of players growing up in our schools with habits that will handicap them all their lives.

EAR: INSTRUMENTAL

Let's again look at the chart used for the vocal classes. Following this exactly, and leaving out the references to words, will keep us on the track as we inspect any instrumental group.

Do your teachers know what you are going to inspect when you come to visit them? They should know as exactly as can be put down on paper, and know how to work to pass this inspection.

These charts, this course of study, this progress sheet, and the various books they have in their libraries, show what to do and in what order to do it. When they do the things outlined in the way they are suggested, they will then will able to show the musicianship of their pupils in the beautiful musical effects that all wish to make. In short, the real object of music teaching will then have a chance to function in the making of an all-round musician—one who *does, hears and enjoys*.

THE FUNCTION OF RESEARCH

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THE EIGHTH YEARBOOK of the Department of Superintendence defines research as follows:

"Research is a systematic critical investigation seeking facts or principles. Its purpose is to discover, clarify, and isolate problems; and to collect, organize, and interpret facts; to formulate hypotheses, and to test them and appraise their value. Research is a creative function. If it may be assumed that true progress must come through a knowledge of facts scientifically obtained, then all curriculum construction and revision, and all improvements in materials, techniques, and methods of instruction must be the outcome of research. Only through this means can be evaluate the instructional process, keep it responsive to social needs, and in harmony with the growth of scientific knowledge.

"The agent who carries on creative supervision should be at all times an expert, should know his field thoroughly, and should be able to stimulate others to constructive effort. It is his province to discover opportunities for improvement in materials and methods of instruction; to collect, digest, consolidate, and publish valuable data; to experiment with methods and materials of instruction which appear to be better than those in use; to measure results; to set up tentative standards and objectives; and to formulate the results of his investigations in such definite and practical terms that administrators and directors of instruction can use them."

Spain² in an article entitled, *A New Definition of the Functions of Supervision* sets forth a method of procedure for research. He says: "In general, research is held to mean the discovery and the solution of problems of instruction through the medium of controlled experiments.

"In exercising his research function, the supervisor in a general way maintains the following order of procedure:

- (a) He tries to discover existing defects in instruction.
- (b) He seeks to find either in his own system or elsewhere improved methods for the correction of the defects.
- (c) He formulates a tentative plan for the improvement of instruction.
- (d) He tries the plan under controlled experimental conditions.
- (e) He measures the results of the experiment.
- (f) He formulates tentative objectives and standards.
- (g) He formulates a plan for the general use of the method.
- (h) He presents the plan to the principals for criticism, suggestion, and approval."

To many supervisors of special subjects, the chief function of supervision is inspection. The supervisor of music is likely to spend a major portion of his time on a program of class visitation. He arranges a schedule of visits, announces his program and then sets out on that schedule watching teachers at work, conducting occasional demonstration lessons, visiting with teachers and principals, and doing what he can to improve instruction through the visitation program. He can and does give considerable help to teachers through that process. But suppose he encounters a teacher who has just come

¹ Read by Josephine Wolverton, Evanston, Illinois.

² Spain, C. L.—*Elementary School Journal*, vol. XXVI., pp. 498-506, March, 1926.

from another system where a different method of teaching is employed. Ordinarily the supervisor orders the new teacher to change her method and conform to that obtaining in her new situation. The wise supervisor might permit this new teacher with a different method to carry on instruction in the way with which she is familiar, and then evaluate the results achieved by comparison with those under the method he advocates. By such means he could determine which of the two methods is more effective.

Suppose we take an appropriate subject for research and carry it through by the process suggested by Spain.

(a) The supervisor questions the use of the Italian syllables as a medium for teaching the reading of music. He finds certain defects in that system which lead him to wonder whether he should not discard it.

(b) In seeking to find a better way, he encounters a teacher who has had a course in solfeggio under a musician trained at the Paris Conservatoire and grounded in the fixed do system. This teacher believes in the French system and wishes to try it out with her pupils.

(c) The supervisor, in coöperation with teacher and principal, works out a plan for the use of the fixed do system with children.

(d) It is necessary to try this new plan under controlled experimental conditions. What does this involve? Two, and better four, groups of similar age, grade and musical background. To make the experiment valid, it seems best to use groups which have had no training at all in notation or music reading. It will be relatively easy to locate four groups, thirty-six children in each group, approximately the same intelligence level in all and as nearly as can be determined, equal musical ability and background. To determine ability, tests as to pitch, rhythm and tonal memory might be given by means of the Seashore or other tests. To determine background, a less objective method would have to be employed. This could be done by hearing the children sing individually and in groups, checking on their imitative powers, extent of song repertoire, ability to match tones and rhythmic patterns, and so on. Ultimately, there would be four 3-A, 3-B groups with one teacher for each of two groups. The teacher who is to use the movable do method should be carefully selected from among those who have been most successful with that method. She should be a capable musician as well. This teacher agrees to give the instruction to each of two groups, using her familiar method for a given period of time, say one school year. The second teacher agrees to teach each of the other two groups, using the new and untried method for one school year also.

(e) At the end of the year, the supervisor, by some objective means, measures the results. He may do this through a group achievement test, individual sight-reading tests, or a combination of both. On the basis of the test, he determines that one method produces better results than the other or that there is no appreciable difference. Let us assume that it is readily apparent to the supervisor and both teachers that the fixed do system produces the better results. What should be the next step?

(f) He formulates a set of objectives and standards, with the new method in mind.

(g) He formulates a plan for the general use of the method.

(h) He presents the plan to teachers and principals for their criticism and suggestions. In presenting the plan, he will probably conduct a series of demonstrations in which the two methods are compared.

(i) If the method meets with approval, he will then inaugurate a plan for training all the teachers in its use.

Understand, I am not advocating any particular method of teaching music reading, but only trying to point out steps that might be taken in evaluating methods. Do we supervisors carry out this type of research? Not to any great degree. We are much more likely to continue with some method which we learned in school or by reading a manual. Since it is easier for all concerned to use the same method year after year, we follow the line of least resistance without question. When a new method or new set of materials is advocated, we adopt it or let it alone not on the basis of careful experiment to see what merit it possesses, but because we think highly of its sponsors. This comes rather close to what Kwalwasser calls "blind allegiance to dominating personalities."

II

Granting that we believe in research as a function of supervision, understand its technique and are interested in experiment, what are some of the best fields of investigation and report? I shall enumerate a few which might profitably command attention.

(1) *The whole question of general development of skills as an objective of school music.* Do people other than musicians use the musical skills developed in the elementary and junior high schools? If not, why spend so much effort on sight reading?

(2) *The case of fixed do against movable do.* We have, in the proceedings of former conferences, several good articles on each side of this question. The articles settle nothing, but experimental procedure with both methods might.

(3) *Grade placement of materials.* Why do we begin training in sight reading in the second grade? Because experiments have lead us to believe that at the age of seven children are most easily given instruction in the use of musical symbols, or because it has long been done in that way? Why do we introduce the dotted-quarter note beat in 6/8 measure in the fifth year? So far as I can learn, nobody has advanced any reason for deferring it until that grade. It simply has been done that way. There are many interesting questions of this nature that might be helped toward solution by research.

(4) *The most helpful method of developing an appreciation of music.* Is it best brought about by performance or directed listening? And is there any difference in the appreciation of a trained musical performer and a trained listener?

(5) *The effectiveness of creative music.* Do the construction of more or less crude musical instruments, and the composition of school-made tunes and texts, contribute anything of value to music education? If so, under what conditions is it best undertaken, in what grades of school and with what sort of teachers?

(6) *The value of required music courses for prospective grade teachers.* Are these courses adequate to enable a grade teacher to carry on successfully music instruction in elementary schools.

(7) *The value of current methods of treating the musically deficient child in the lower elementary grades.* What are the causes of the inability to match tones and sing in unison among those children whom we so often erro-

neously designate as monotones? Are the commonly used devices the best means of correcting difficulties in singing?

(8) *The causes of what is called off-pitch singing.* Is it due to atmospheric conditions, physical lassitude, performing at faulty tempi or inaccurate tonal imagery? We do not know and few have ever tried to find out. All of us have struggled with the problem, trying to solve it by methods somebody recommended.

We might go on almost endlessly. There are dozens of difficulties and problems calling for research. Probably, music has been less subject to experiment than any of the school subjects. This is due to an overemphasis on teacher training and inspection. The function of research in supervision offers to the experimentally-minded person a rich field of endeavor. It presents a challenge to every supervisor.

THE FUNCTION OF TEACHER TRAINING

HERMAN F. SMITH

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President, Music Educators National Conference (1934-36)*



THERE ARE SO MANY ANGLES to the teacher-training problem and so many different conceptions on the part of observers as to what constitutes good training, that one hesitates to approach the subject in a discussion limited to a few minutes in length. Among the attributes of an efficient teacher: we are all agreed that she must be cheerful, inspirational, progressive, sympathetic, tolerant; she must have a knowledge of the subject matter; she must have ability to control the conduct of the individuals in her charge, and must have well in mind the general and specific aims to be accomplished through the course she is presenting. As most of the teaching of music in the schools of our nation is done by teachers who are not music specialists, but who have had most of their training in preparation to teach so-called academic subjects, it seems that to be practicable and to consider the problem of music supervisors at large, this teacher is the type whose training should be considered in this paper. We will assume the training in general teaching that this teacher has already had has been thorough, and that the training about which the music supervisor is particularly concerned is in the specific knowledge and procedures that pertain to his subject.

The supervisor has in mind that he wants all the pupils in his community to develop an enjoyment of music through participation. He realizes that to get this he must have the help of all the teachers who are directly in contact with these pupils every day, and his problem is to train them to produce the product that he visualizes.

The first real task in this training procedure is to get the attitude of "readiness" on the part of teachers to receive this training, and thus be willing to coöperate at one hundred per cent efficiency. He must prove to them that he is not a "snoopervisor" but a service agent, ready to aid, to guide, and to encourage, rather than to criticize, to censure and perhaps to berate. He must be cheerful, democratic, inspirational, patient and sincere. The confidence of the entire teaching force should be his desired possession. When the teachers know that their efforts, no matter how futile, are receiving appreciation and not sarcasm, scorn or ridicule; when they know that the supervisory help is authentic, practical and to the point; when they can receive the news that the supervisor of music is parking his car outside the building without feeling that the big bad wolf will soon be "huffing" and "puffing" at their frail door, then the desired situation of comfortable "readiness" will obtain, and the training procedure can move forward with agility. This training procedure may take on the form of:

- (1) Conferences with individual teachers.
- (2) Group meetings of teachers for the observation and discussion of demonstration lessons.
- (3) Visits to the classroom either for observation or demonstration.
- (4) Distribution of aids through bulletins.
- (5) Organization of extension classes or other means that may seem practical.

The particular method of procedure to be used must be selected by the supervisor which will accomplish the desired ends with the least amount of effort and confusion.

If the general tone quality of the children's voices is not satisfactory, then by all means try to idealize the desired quality of tone in the teacher's mind, through the medium of group meetings at which the supervisor can use a group of children to demonstrate the proper tone. The kindergarten and primary teachers should have a group demonstration, the elementary teachers another, and the upper grades a third. They should learn that the tone used in the primary grades must develop and gain body and strength without losing quality as the child grows. An upper grade group of children singing with the thin, placid quality of the six-year-old shows a misconception of the ideal tone, and a demonstration with groups of children from the various grades should show the proper development of this tone.

If the teachers have difficulty in presenting new rote songs to their classes, a few group meetings at which the supervisor can teach the songs correctly to the teachers will be most helpful. The most important feature of this meeting, however, should not be to teach merely the correct notes and words, but to inspire the teacher with the beauty of the music. How difficult it is to keep the teaching of songs from becoming meaningless repetitions of notes and words! The teacher must be made to feel that the success of her teaching is tested by the expressions on children's faces as they sing the songs she has taught. If the child is thoroughly awakened to the emotional content of the song, then technique becomes secondary and even a wrong pitch of an interval or an error in rhythmic production can be overlooked. At this group meeting, present the songs artistically to the teacher, inspire her with their beauty, and she will carry back to the classroom not merely the technique of the method of procedure but the deeper significance that the message of music is in the song.

The supervisor of music in prosecuting his program of teacher training should be a close follower of the doctrine of "precept and example." The time he devotes to the teacher in the classroom should be used to a far greater extent in conducting the lesson himself than in observation or inspection. A few moments of observation at the beginning of the period by the experienced supervisor will disclose any weaknesses of the teaching, and these weak points can be strengthened by allowing the teacher to observe while the supervisor takes charge, and then use a few moments at the end of the period or at a free period of the teacher to discuss the lesson involved.

There is another great value in the supervisor conducting the class, even though he may not need to demonstrate procedures for the teacher, and that is for the inspiration of the class. The classroom teacher, with all the requirements of the modern curriculum placed upon her, cannot be an overflowing well of enthusiasm at every period of the day. The daily music period is liable to become at times a stereotyped procedure. The supervisor should welcome this opportunity to use his special ability and talent to give to the class from his storehouse of knowledge, and re-ignite, both in the teacher and class, an enthusiasm for his subject which will carry over for many days following his visit.

Another very important phase of training the teachers to teach music, although somewhat without the direct control of the supervisor, is that of improving their general music culture. The supervisor can establish aims, minimum and maximum attainments, send out lesson plans, supply a detailed course of study for the teachers to follow, advise them concerning procedures and methods, but the various processes, while very helpful, still trend toward

the superficial unless the teacher herself has a deep-rooted appreciation of music. It is possible to teach arithmetic, spelling, reading and writing by following specific routine. It is possible to teach the performance of music notation the same way, but I do not believe it is possible to make music a living, vital expression in the lives of youth unless the teacher has the interpretative spark which comes, if at all, through a long contact with fine music. It is within the experience of all of us to hear groups perform, with good tone quality, good intonation, fine technique, and excellent phrasings, but their performance leaves us wondering why we are not impressed. It is this missing spark that is so difficult to supply to the music teacher. The supervisor can only hope to improve such wooden, expressionless performances by urging the teachers to attend concerts performed by artists, by tuning their radios to the programs of recognized musical worth, by selecting high grade recordings for their quiet hours of listening to their phonographs, and by urging them to throw off the inhibitions of fear of ridicule should they allow the expressions of their inner selves to become manifest.

The youth in the school accepts with faith what the teacher prescribes for his training, while the teacher likewise accepts what the supervisor prescribes. The responsibility then for the success of the music program rests directly on the shoulders of the supervisor. His degree of success will be determined by his ability to mould the teaching force into a medium which will most efficiently project the spirit of music to each individual child of his domain.

THE FUNCTION OF GUIDANCE

JOHN C. KENDEL

Director of Music, Public Schools, Denver, Colorado



NO PHASE OF SUPERVISION presents a greater challenge than that of guidance. The sagacious director or supervisor must be ever alert to make the best possible use of this important cog in the wheel of musical advancement in his program.

The modern organization of school administration has placed great responsibility upon the principal. He (the principal) is directly charged with the conduct of his building, not only pertaining to its physical, disciplinary, and administrative policies, but also with the supervision of instruction.

This comparatively new plan of procedure has developed a new type of leadership which should add much to the new day in education. The training of the principal of this type must be broad and comprehensive. He must be not only sympathetic with the program and ideals of each department, but have at least a speaking acquaintance with the skills demanded and the techniques involved in their presentation.

With such associates willing to coöperate fully, the problem of guidance is one of real opportunity for leadership in the development of a musical program.

Naturally, with so many varied types of individuals involved in supervision, the matter of an integrated program becomes one which demands great diplomacy upon the part of the director of the department. Each individual has certain prejudices. "A" firmly believes that certain skills and attributes are essential to salvation, while "B" is just as sure that the same procedure leadeth only to destruction.

Here, the fine Italian hand of the director must function and make its contribution.

It might be well to determine what is meant by the term guidance. The old idea that guidance meant dictation has become as obsolete as the dodo. In no case should it mean an attempt to fit all supervisors or teachers into the same groove. There must be broad liberty in procedure. Results should be measured rather than methods. Certainly, the methods must be sane and follow the general lines of the laws of learning. But it is particularly true in teaching that "One man's meat may be another man's poison."

An open mind is essential to all concerned in any plan of guidance. There are very few plans of procedure that do not possess some merit. Something may be learned from even the most hair-brained appearing suggestion. The individual unwilling to experiment will never render the greatest possible service in the field of supervision.

Having presented the problems involved in a guidance program, let us look for ways in which the director or supervisor may prove of the greatest service in arriving at the solution.

The old saw "you can lead a horse to water, but you cannot make him drink" may be answered by the truism, "Yes you can if you *salt* him first." So, in guidance, a little salt may go a long way.

The principals, if properly approached, will lend all possible coöperation. If you listen respectfully to their pet theories, you may then work out a common ground of understanding by tempering your own ideas of procedure in non-essentials to fit in with that of the principal. A calm discussion of debatable points, with scientifically gathered data submitted to prove your posi-

tion, is far more effective than much pounding on the table and insisting that you are right and do not have to prove it because you admit it. In short, the scientific method of approach is the only successful plan of procedure.

The teacher, whether it be a special music teacher or lay classroom teacher, is entitled to the same consideration. An ounce of praise is worth more than a ton of destructive criticism. Through suggested readings, conferences, and group meetings, much assistance that would come under the category of guidance may be rendered. A visit to the class with the principal, and a joint conference at a later period of the three involved in the problem, is one of the most effective methods of procedure. Here the teacher, principal, and director should all listen respectfully to one another and work out the case to the mutual satisfaction of all. The sagacious leader will guide the discussion in such a manner that both strong and weak points will be brought to light and a method suggested for improving the situation.

New techniques should be discussed and every individual led to know that every suggestion made for bettering the teaching situation will receive honest consideration.

A guidance program worthy of the name should set up ever-lengthening goals of achievement. New projects leading to higher idealism should be encouraged, even if someone beside the director thinks them out. Credit should be given where it is due. A teacher who has an inspiration and soon sees it paraded as the original idea of her superior is apt to lose her interest in creative achievement.

Where intelligent guidance is set up and encouraged, the child, who after all is the heart of the whole situation, will gain a thousand-fold because of the happy spirit of rejoicing over new achievement, which is fostered and encouraged by all the individuals involved.

A guidance program is essentially deeply involved in the previous discussions. After an intelligent inspection has discovered the problem and a thorough research has unearthed the contributing causes, the properly trained teacher is then in a receptive mood to reap the benefits of constructive guidance.

This program of close coöperation should hasten the day when America will develop its birthright of culture to a higher degree than has been previously possible. The problem of making America a nation of true music lovers is largely one of intelligent guidance upon the part of its leaders in music education.

THE FUNCTION OF ADMINISTRATION

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IN THE FIELD OF MUSIC EDUCATION, as in all other parts of a well-rounded curriculum, it is impossible to separate administration from supervision. The time devoted to administration as a complement of supervision is a matter of emphasis and must be treated according to the rule of expediency. In large school systems where hundreds or thousands of grade teachers teach music, and several supervisors and many special teachers of music are employed, the problem of planning and regulating music instruction most efficiently calls for direction which is largely administrative. In smaller systems, or in organizations that tend toward multiplication into district units, the authority of administration is vested in local control, and while the problem of administration may seem to be reduced, the actual time and consideration given to administration is really increased.

For the purpose of economy, it is well to have understanding, centralized control, whether it be through state, county, or city regulation. The isolation of any school system would soon spell its doom. The state educational codes provide fundamental requirements which are the basis of public instruction calling for intelligent administration, supervision, and achievement. Instruction in music has long been a recognized requirement in public education, and any effort to reduce the efficiency of instruction in music is un-American and discriminatory. Today, music study stands out preëminently because of its permanent practical value in developing emotional life and coördinated skills of art and scientific value, which far outweigh factual studies that still persist in appropriating much of the time of the school day and the pupils' so-called leisure.

The purpose of music administration is to see that music shall be given an adequate time allotment as a subject; that music shall function properly in the assembly, also throughout the day in enriching subject matter, units, or projects, and in the recreational life of the pupils, school, home, and community. Administration has also to do with the choice and breadth of materials and equipment used, and to define policies which will bring a proper perspective of the natural use of music as means of expression and understanding. It is not a simple matter to define the administrative structure apart from the full-visioned supervisory plan of adequate musical instruction.

Physical requisites must receive first consideration, in order to pave the way for adequate instruction. The course of study adopted calls for certain aims, materials, procedures, and objectives. The provision for music books, charts, blackboard supplies, instruments, records, notebooks, and music paper is the responsibility of the principal. Schedule making is the duty of the supervisor, considering the time allotted to music per grade to be fixed by regulation. Each teacher should receive consideration according to her needs and the problem presented by her class. Provision must be made for demonstration, observation, and teacher-conference by the supervisor of music. Adjustment of the course of study is the responsibility of the principal and music supervisor on the basis of coöperative supervision; provision for adjustment of methods and materials is a problem of administration.

It would not be easy to list all of the administrative duties of a division of music education in a progressive educational system. The first obligation is the selection by examination of highly-qualified supervisors of music. The

examination should be most comprehensive, including a demonstration of technical skill, covering adequate sight-reading and ear-training ability, and advanced technical skill on the piano.

The personality of the supervisor is naturally one of the most important factors to be considered. The speaking, as well as the singing, voice must be considered, and poise, tolerance, enthusiasm, and leadership evaluated. This cannot be discovered by personal interview, but only as a result of a period of probationary service. No permanent appointment should be made until proof is established of one or even two years of supervising or teaching.

The newly appointed supervisor should receive special training in the central office, and be permitted to observe all phases of the courses and activities in the field.

Eligible lists for supervisors and special teachers in all types of schools must be formed as a result of impersonal examination, and the integrity of such lists strictly maintained.

In large systems it is absolutely necessary to have special assistants to supervise large groups of senior and junior high school teachers, and to carry on special instrumental and vocal work—city-wide projects, and school and community contacts—and to serve as field specialists in preparing and refining courses of study.

The modern plan of coöperative supervision should be introduced as the best solution to an understanding and comprehensive plan of general and special supervision in all types of schools. The emergency needs of certain schools and situations must be cared for on the basis of help "on call." Certain teachers need much help, or if they are unmusical an exchange arrangement should be made. The question of employing the regular grade teacher or special teachers of music in the elementary schools must be considered. The need of including the contribution of music in units of study, and in enriching other subject matter, must be considered. The supervision of music in the assembly, special glee club, rhythm orchestra, and elementary orchestra must be provided. Conferences and meetings with grade teachers must be held. Courses providing for the training of teachers, and even of supervisors in service must be given; demonstrations, clinics, and professional and cultural functions must be arranged. The courses in elementary, junior and senior high and normal schools must be prepared and coördinated.

A broad program of school, home and community contacts through music must be carried on by using all types of musical programs and activities. No other subject offers so rich a contribution. Musical production must have many outlets for performance. A radio program is an absolute necessity. There is no better means than broadcasting to reveal the musical achievement of our schools, and to serve as a gauge of the value and achievement of public education.

Administration must cover the routine of the central office. A system of keeping supervisory records is necessary in a well-ordered division. Music materials and supplies must be listed and requisitions visaed. Monthly reports, annual reports and statistics must be compiled. Various routine procedures must be maintained, including general correspondence. Circular letters of information must be issued. Special occasions, including Music Week, must be announced, and various helps for teachers published. The testing program of research and measurements must receive attention. The music office is naturally one of the busiest agencies in any school system in serving the in-

creasing demand for the development of emotional life through the highest gift of human expression—that of music.



MUSIC SUPERVISION

NOTE: This is an abridgment of the stenotypist's report of the sectional meeting on Music Supervision, held in conjunction with the M. E. N. C. biennial convention, Chicago, April, 1934. Chairman of the meeting was Russell V. Morgan, Director of Music, Cleveland Public Schools. Prepared papers read at this session, including the chairman's "Introduction to the Topic," appear on pages preceding. Following are excerpts of the chairman's extemporaneous remarks and the ensuing discussion.

CHAIRMAN MORGAN: I could find a number of definitions of supervision, but I presume that the simplest and, perhaps, adequate one is to say that its sole purpose is the improvement of instruction. Its objective is better work for children, and unless it results in that, it has no purpose nor value.

The first function mentioned in this survey was that of inspection. In England they are very much franker than we are. They actually appoint school inspectors. Sometimes we think we are saving feelings by passing over a thing of that sort. In my own judgment, inspection is something we should at least think about, and I have asked one of our leading directors of the country to take that subject, Mr. T. P. Giddings, of Minneapolis, Minnesota. [Mr. Giddings read his prepared paper, which is printed on preceding pages.]

Something came to my mind as Mr. Giddings was talking about seeing to it that music was in place, listing the numbers of the board, and all of that. Some years ago it was pretty general practice to have instrumental rehearsals of an hour and a half, two periods, or a double period. They said it took about fifteen minutes to get under way. When we talked about having a single period for instrumental work, five days a week, a great many teachers said it would not work. They said, "It takes too much time to get prepared." The normal time today in any well conducted instrumental room, to get a good band or orchestra under way, is three minutes—and that compares with the old period of usually ten or twelve. That is one of many places where inspection has performed a service.

You realize how little time teachers can possibly have for study and thinking. It just does not seem possible with the load they are carrying. Somebody has to be thinking in a continued and constructive manner on the problems of music education, and that is one of the phases of supervision, as I see it, and comes under the heading of research. Mr. Beattie, of Northwestern University, is to present that topic. [Here was read John W. Beattie's prepared paper, *The Function of Research*, printed on pages preceding.]

CHAIRMAN MORGAN (continuing): This is aside from the subject a little bit, perhaps, but it strikes me as very interesting as it ties up with inspection, research, teacher training and guidance. Many times I have discovered that it is possible for a supervisor to correct exactly the same problem with, say, fifty teachers, spending fifty periods of time doing exactly the same thing. That is one of the most wicked wastes of taxpayers' money I ever heard of, when you could get the fifty people together once and just say it once. That is one of the problems that we have to face in supervision today, not just waste time on what some people call "feet supervision," traveling around all the time. Use head supervision once in a while.

This next topic, *The Function of Teacher Training* is to be presented by Herman F. Smith, the Director of Music in Milwaukee, Wisconsin. [Mr. Smith read his prepared paper, which is printed on pages preceding. John C.

Kendel, Director of Music in the Denver Public Schools, then read his prepared paper on the topic *The Function of Guidance*. This paper is also included with those preceding.]

We have had presented the four functions of supervision as listed in the yearbook of superintendents, but the teacher in the classroom and the supervisory staff, as well as principals and superintendents, have certain administrative work to be done. Everybody has some administrative work. Some people seem to let it swamp them, but there is a certain amount that has to be covered anyway, and it is important enough, it seems to me, to deserve consideration with the other functions. *The Function of Administration* will be presented by Mr. Lindsay, the Director of Music Education in Philadelphia, Pennsylvania. [Mr. Lindsay read his prepared paper, printed on pages preceding.]

CHAIRMAN MORGAN (continuing): Just a few moments before I turn the meeting over to you for open discussion. Here is a chart. [Displays chart.] Many people seem to be wondering where the supervisor stands. It is difficult to see this, I know, but you will find throughout the United States today this is the typical administrative set-up of a school system. Your superintendent, to your principal to your teacher. That is what they call the line and staff system, which is the system used in almost every organization. Where does the supervisor come in? The supervisor is over here, outside the line of direct responsibility, without, seemingly, either authority or responsibility, because the two should always be together or not at all. In other words, an advisor to the superintendent, to the principal and to the teacher.

The supervisor's authority, therefore, is not by right of position, but by right of ability. There was a time some years ago, I remember very clearly, when the supervisor appointed and assigned teachers. The principal had no voice in the matter. The supervisor of manual training would say, "I am going to put such and such a teacher in this building," and would send a letter to the principal and say, "So and so is reporting there for work. Will you please see that he gets to work?" That procedure does not exist today.

Under "administration" I would like to raise this question: Have you ever thought about the difference between organization and management? Some people organize; some people manage. It takes both. Neither one in itself is complete. Some people set up the most marvelous organization you ever saw in your life but forget to turn on the power. There is no electricity to operate it. Other people are marvelous managers but unless they themselves have their hands on the machinery it goes to pieces. You have seen that type, too. They have managerial power but do not know how to organize and set the thing up so that it can function. You have seen supervisors who can take hold of a chorus and perhaps do a beautiful job, but they are of very little help to teachers. On the other hand, you have seen a course of study done in a handsome volume, beautifully printed,—but what does it amount to unless it is put into operation?

Again, records mean a great deal. In one sense I can almost say my life was saved last year, because when a C. P. A. was put on our books to check the budget of the board of education in Cleveland, one question he raised was this: "Don't you think this could be cut out of your budget?"

I said, "Yes, but I wonder if you understand these figures." He was a C. P. A., and I took it for granted that he could understand. I listed some things and said, "What is the answer?"

He said, "I see what you mean." His answer was that if we put out

music it would cost the citizens of Cleveland just \$55,000 more of cash a year than if we left music in, so he was willing to go back to the Chamber of Commerce and say, "If you are wise, you are not going to touch the music, because you will have to spend at least \$55,000 more cash every year if you do anything to music."

Another thing: Somebody came around and wanted to know this: He said, "It is fine to have all this music in the high school, but what happens? It disappears when the pupils get out of school."

I said, "That is so, but it may interest you to know that in the Protestant churches of Cleveland there are 10,000 young people singing every Sunday morning and over 6,000 of them are between the ages of sixteen and twenty-nine. That interests you quite a bit because that is where your high school people are that have just gone out of the building in the last few years. They are singing in your churches in your own city."

That was just one activity. Then I showed him a list of some four hundred choruses, all nationalities, lodge choruses and every conceivable type of chorus in the city, where we have literally tens of thousands of high school graduates as members. This all comes under administration—the preservation of records and knowing what they are, supplies and equipment, budgets and other things that Mr. Lindsay brought out.

Research is a fascinating thing. I want to point out a little more definitely one of the things that comes under that heading. You start on the study of Brahms, as one of the things you want to do at a certain time in the school system. What happens? Do you suppose for one minute that every music teacher in your system has the time and the ability to get literally dozens and dozens of source books and ferret out the material best fitted for children of school age? You know absolutely that they will not do it. Therefore, it devolves upon some one person on the supervisory staff—or, in smaller places, upon the supervisor—to do such research work. That is just one phase of research.

Now I am going to call upon Mr. Fowler Smith, Director of Music in Detroit, Michigan, and ask him to bring up for discussion any points that occur to him as pertinent to this program.

FOWLER SMITH: I spoke to Mr. Morgan the other day about inspection. We seem to have a little difference of opinion on it. I was going to attack inspection, but I am afraid of Mr. Giddings and Mr. Morgan, who obviously believe in it. After hearing these papers I do not feel so badly about inspection as a part of supervision, but this was my thought: That the inspection idea was just one of those things that brought on the heads of supervisors that awful name that Mr. Herman Smith called them, "snoopervisors". We know the attitude of teachers toward the supervisor if they feel, as they often do, that the inspection is to check up on them. Nobody likes to be "checked up" on in that way. That is one of the dangers, I think, of inspection.

Of course, one must know his field, and the only way to know his field is to know what is going on outside of his own town and what is going on inside his own classrooms, and a certain amount of inspection is necessary. Inspection has value if it does not circumscribe and stultify the teacher by limiting her initiative. The teacher who is of value is the one who will meet situations as she finds them and develop ideas of her own, and when teachers are given the opportunity to experiment, and you call for what they have to offer, and give them credit, as Mr. Smith said, recognizing their contributions, it is amazing what they will contribute.

Inspection is good if it does not take too much of the time of the supervisor. It seems to me that other things are so much more important, particularly the teacher training—and by the teacher training, I mean giving the teachers opportunity to know each other, to learn from themselves. We have found that the demonstration lesson is of very great value. Conferences are of value. If we can stimulate our teachers to feel that they are a part of the system and that this is their job, through conferences, through projects; if we can make our teachers feel that *they* are representing music in the schools—that they are not just representing the director of music or the supervisor of music, but *music*; if we can help them to realize the place of education in a community, the place of the school in a community, and, likewise, the place of music in the school, and establish contacts that give to music a standing with the people—that, after all, is going to determine whether or not music is to be continued.

I do feel there is one important thing in our teacher training which should be stressed. They should realize the place of education in the community, and the place of the school in the community. They must realize the place of music in the school and in the community.

I am going to say something now that, perhaps, somebody will not like. I have a very definite feeling that a great many of our teachers do not read. They think specifically of their music program rather than of music as a part of education. There may be a good deal of reason for that. Teachers are busy. I think that the teacher of music in the school has the hardest job that any teacher can possibly have. She has to be a fine musician; she has to have "spark," which Herman Smith spoke about, or the real values of music are not conveyed to the children, and then, in addition to that, she must have all of the academic training that is required of all other teachers. If our teachers do not read, they have my sympathy, but I wish they would. If we can encourage them to realize that an organization such as this is their own, we are going a long way.

I must not talk too long here, but I do want to say something about the principal-supervisor-teacher relationship. It is true that that set-up, just exactly as Mr. Morgan outlined it for us, is quite general. I do think there is an advantage in the scheme that was used forty years ago, which Mr. Morgan remembers so definitely, about having the supervisor responsible for the teachers and buildings. The supervisor is responsible to the superintendent for music conditions in his city. The principal is responsible, either directly or indirectly, to the superintendent of schools, and the teacher is responsible to the principal of the building, not to the supervisor. If that teacher is going to be placed in a school where she is going to do the best work, we must take into consideration personality adjustments. A superintendent cannot know his teachers individually, but the supervisor, if he is a good supervisor, can know his teachers. He may become acquainted with their capacities and abilities through his assistant supervisor, or in other ways, but that is one of the things that I have battled for, that I would be responsible for the teachers in my building.

There seems to be some tendency now to develop our principals and our district principals to be assistant supervisors of music. That, I think, can never come about, because they lack that knowledge that a special music teacher has so much better, and the result of such supervision is that the unessential details are emphasized rather than the real musical values that make it appeal to children or adults.

CHAIRMAN MORGAN: I want to ask Mr. Ralph Wright, of Indianapolis, if he has some comments to make.

RALPH W. WRIGHT: One thing we should keep in mind in our supervision is enjoyment of the work both by the pupil and the teacher. Both are important. I do not mean enjoyment, possibly, in the process. I mean enjoyment in the result. If we are getting a beautiful result, that is the thing that the children and the teacher carry with them. To me, those two points are very important.

I was interested in a survey, an account of which is given in Burton's *Supervision*. In the survey questionnaires were sent to grade teachers asking what the grade teachers would like to have in supervising. I think it is a good thing to ask of the person being supervised. In compiling the results of the questionnaire (I will name just four or five items that were discovered from this survey), it was first discovered that the teacher liked a supervisor who was kindly and sympathetic. That does not mean that we are not to be firm in what we ask for, but I think the kindly and sympathetic attitude, the type of attitude that the fine teacher has in getting discipline, the teacher who has the children do as she wants, or work in the way she wants and has them like it, is very important.

Systematic instruction was next in frequency; that we ask for the same results each time with, perhaps, different material, but results in the same way.

Third, coöperation.

Fourth, executive ability; and, fifth, professional life. It seems to me, too, that the personality of the supervisor is very important; that we fail in one very important phase of our work when we do not carry enthusiasm and interest into the classroom so that we get that enthusiasm and interest in return from the children and also from the teacher.

One very interesting method that we have used in inspection, helping our inspection work, might be thought of, also, under teacher training. That is demonstration work with a class before teachers of a certain grade. We found that to be very effective. In looking for the same thing that we look for in each grade and getting it from a different set of pupils, it was an inspiration to the teachers of that grade.

M. CLAUDE ROSENBERRY (State Director of Music, Pennsylvania): In the topics on this program and the discussion, we are somewhat confronted with the fact that effective supervision implies a number of more or less intangible qualities, the lack of which frequently amount to real liabilities to music education. Not taking time to discuss these points, I am simply going to mention them, for, in my humble experience, I find them fundamental: (1) *Adaptability*, the faculty of adjustment to situations and personalities; (2) *accountability*, the state of being responsible or recognizing what is to be done and doing it; (3) *discrimination*, the sensitiveness to the difference in values, of discernment between good, poor, right and wrong; (4) *personality*, that which constitutes the distinction of person, forcefulness of individuality, perhaps, and, (5) *tact*, that delicate skill in saying or doing just exactly what is suitable or expedient at a given time or occasion.

MISS ESTELLE CARPENTER (San Francisco, California): I would like to ask Mr. Smith the definition of "district principal," for information, and then I can talk. I wanted to know what that means in his city.

FOWLER SMITH: Our city is divided into fifteen districts. In each district there is one principal who is responsible for instructional conditions in that district. Each district principal may have about fifteen schools. This

district principal is responsible to the deputy superintendent who is in charge of elementary instruction, and the deputy superintendent is responsible to the superintendent. They are, in a measure, superintendents in their districts, but they are responsible to higher authority.

MISS CARPENTER: Then may I ask if your district principals are responsible for the placing of these teachers? I mean are they disposed to take that matter out of your hands or the deputy superintendent's hands?

FOWLER SMITH: Often the district principal will be consulted, but we have, too, what is known as an organization committee, and there is a director in charge of teacher transfers and placements. Officially, our music teachers are placed through that channel, but in the special subjects, they are placed upon the recommendation of the supervisors.

MISS CARPENTER: That means a great power and a great help. In some places these transfers are made because a teacher lives near a school and also because, perhaps, she wishes to teach in that particular school. It is taken out of the hands of the supervisor and it, of course, brings trouble. I wish someone would speak on that point—the arranging of transfers of teachers or the placement of teachers according to the needs of the school; the more we can emphasize that, the better.

CHAIRMAN MORGAN: There are two sides to that, Miss Carpenter, in my judgment. I feel this way. The superintendent of schools is responsible for personnel. It is his job to appoint a teacher. I have no right to say anything about that teacher, unless the superintendent delegates the responsibility to me and asks me to find a teacher for that job. The point I am getting at is this: We have, as supervisors, absolutely no right to say, "My teacher, my school, my work," or anything of the sort. No one has that right in a public school system. It is all for the children and the superintendent is the only one responsible to the board of education for personnel. He may delegate responsibility to anybody he sees fit, and we have no right to assume authority. That is my own judgment and the way I always work. I do not want those responsibilities unless they are definitely placed upon me by the presiding officer.

JOHN KENDEL (Director of Music, Denver Public Schools): If the teacher knows that you are not the one who, to speak literally, hires and fires, there is a much happier attitude and much greater freedom. If you are a service department, as a line and staff organization implies, and the teacher realizes that you are in the capacity of a service department for her advancement, you are going to have a much happier spirit of coöperation than you are if you have the responsibility of saying, "You are in this school; you are in that school, and you are somewhere else."

In our set-up the superintendent always consults us as to where we think the teachers would render the best service, but the superintendent is in supreme control.

FOWLER SMITH: The more we talk the more we realize that we are in agreement. I have no administrative authority, and, as Mr. Morgan says, I do not want it, but I do like to be consulted, and when responsibility has been delegated to me I am glad to act. Of course, the final responsibility is with the superintendent, and that is the way it should be.

CHAIRMAN MORGAN: Some years ago we were talking about required music in the senior high schools. We had always had it, and I was against it. I finally persuaded them to drop required music out of the top four grades, and the teachers said, "What will happen to our classes?" I said,

"If you can't teach well enough to build up classes on an elective basis, you don't belong in the 'school system.'" That is fair enough, is it not? Why pay teachers to do something that the children do not want? I know right now in grades ten, eleven and twelve, over forty per cent of the boys and girls in our high schools in the three upper grades elect music. It is the largest elective subject in the city. Music is on a five-day-a-week basis, because it is elective—but I doubt that it would be on a required basis. I do not want to ask any child to sit under a teacher who is not strong enough to hold the child if the child were given the right to say whether or not he wanted to be there. People will differ with me on that, I know.

HULDAH JANE KENLEY (Assistant Professor of Public School Music, Carnegie Institute of Technology, Pittsburgh): While it is evident that the speakers were limited by their assigned topics—inspection, research, teacher-training, guidance and administration—as suggested by the 1930 yearbook of the Department of Superintendence, National Educational Association, I am moved to refer to papers in the 1932 and 1933 yearbooks of the Department of Supervisors and Directors of Instruction, N. E. A. The first is *Supervision and the Creative Teacher*; the second, *Effective Instructional Leadership*. In the second, present educational organizations are criticized as having been borrowed from industry, which had borrowed, in turn, from the military world. In both cases purposes and principles differ from those of education, which is concerned with the growth of people. This 1933 yearbook insists that, since it is the grade teacher who is responsible for adaptations of material and procedure to individual differences in children, she should be present at the conference table. Planning and performance would not then be separated and the flexible, democratic situation would encourage unique, creative contribution by children and teachers.

Are we in danger of being too much concerned with methods and machinery, too little with basic principles and purposes?

CHAIRMAN MORGAN: The yearbooks that Miss Kenley refers to are the Department of Directors and Supervisors in the N. E. A. That is a separate department. There is another department, Department of Elementary Principals, that has given quite a bit of study to supervision, too. About five years ago they brought out five principles of such supervision.

The time has come for us to adjourn. I wish to thank all who have contributed to this meeting, both as listeners and participants. [The meeting was then adjourned.]

TEACHER TRAINING

NOTE: This is an abridgment of the stenotypist's report of the sectional meeting on Teacher Training held in conjunction with the M. E. N. C. biennial convention, Chicago, April, 1934. Chairman of the meeting was Karl W. Gehrrens, Professor of Music, Oberlin College, Oberlin, Ohio. [For details of the program see Part II of this volume.]



CHAIRMAN GEHRRENS: Twenty-two years ago, at the meeting of the Music Supervisors National Conference in St. Louis, I read a paper dealing with the place of psychology in the training of the music supervisor. This paper received more applause than any address I have ever given, not because of its intrinsic quality, but because it was the first time such a subject had ever been presented at a meeting of musicians. Already at that time I contended that the teacher must base his procedure on the findings of psychology, and that the music teacher is no different from any other teacher in this respect.

So when I was asked to formulate a program for the teacher training section of this meeting, my first thought was naturally of psychology, which gives us our teaching principles; and of James L. Mursell, who knows more about this subject as it applies to music teaching than anyone else in the world. I take great pleasure in introducing to you as the first speaker on this program, Dr. James L. Mursell, Professor of Education, Lawrence College, Appleton, Wisconsin, who will address us on the subject, *The Place of Psychology in the Training of Music Teachers*. [Dr. Mursell here read his prepared paper which is printed on pages following.]

CHAIRMAN GEHRRENS: While I was formulating this program I thought of Miss Edna McEachern of State Teachers College, Upper Montclair, New Jersey, who for several years has been working on a questionnaire dealing with training music teachers. I have known about the project, so I asked her to come to Chicago and give us the first report of that questionnaire. She accepted, and in spite of the fact that she had a serious accident in the meantime, she is here to give her report.

[Miss Edna McEachern at this point read her prepared paper entitled, *Training School Music Teachers: The Story of a Questionnaire*.]

CHAIRMAN GEHRRENS: When I planned this program it was to have been the sandwich type in which there are three parts—the bottom, the top, something in between, and the dressing. Dr. Mursell provided the bottom part, just now we had the middle, and we have had the dressing; but the third speaker is not present, and it looks as if we were going to have to get along without the top part. So I propose that we now chew and digest the bottom and middle parts by talking a little about the things we have just heard.

Since we have the questionnaire more directly in our minds, let us open that for discussion. I will give you a chance to ask Miss McEachern some questions. She has given you only a small portion of the information that she gathered, and I know some of you must have questions about other parts of the questionnaire.

MR. BURROUGHS (Columbia University): I would like to ask Miss McEachern something about solo playing. She expressed surprise that few teachers indicated need for solo performance. I wonder if she would make a further comment. Was that partly caused by the fact that they had not had adequate training?

MISS MCEACHERN: I do not think you can evaluate a thing you have not had. I think it is because they lack performing ability that they rated that particular element low. Those who could do it rated it useful, and those who could not, rated it low.

CHAIRMAN GEHRKENS: I think this is a very interesting study. As far as I know it is the most comprehensive, and from my own personal standpoint, the most interesting study in this field that has been made, and I shall value highly this information.

HAROLD S. DYER: In your survey were voluntary suggestions made or did your questionnaire call attention to the possible use of rhythmic training?

MISS McEACHERN: Rhythmic were used in the check list of items, and I have a report on that. It did not rank as high in need as folk dancing and esthetic dancing. I was rather surprised to find that.

CHAIRMAN GEHRKENS: My interpretation of that would be the fact that the field of rhythm training in general is so comparatively unknown at this time that a great many did not check it because they did not know about it.

MR. DORSEY (New Castle, Ind.): I notice Miss McEachern did not say anything about music appreciation. Was that topic checked?

MISS McEACHERN: From the answers to the questions when I asked them to indicate what element had been given inadequate treatment I gathered that the teaching of musical appreciation was inadequately treated.

MR. DYKEMA: I want to give these people a little inside information about this questionnaire. I happen to know something about what Miss McEachern has been doing and I want first of all to express my admiration for the marvelous devotion that she has shown in this study. In the first place, the number of hours she has put into the formulating of this material, the time she has spent in sending out the questions, the enormous amount of time she has taken in the tabulating of this material, and finally the way she has worked to get it done, deserves our appreciation.

When this report comes out we shall have another example, I think, of the scholarly spirit, the desire to get accurate information. I am very happy to pay this tribute to Miss McEachern's scholarly spirit. When it is all done there is going to be no one so little satisfied with it as Miss McEachern, because she realizes the tremendous difficulty there is in getting information which is practically untold. She does not know who these people are; she does not know the validity of the answers when she gets them down. All she can report to you is how many times the answers occur. You know perfectly well that the answers of two or three people in this room are worth much more than the answers of twenty others on certain facts. We might turn that situation around and say that those other people might have equally valuable contributions to make on other subjects. But this mass combination of statistics, valuable as statistics are, is only the beginning of the sort of thing we should get from a study of this kind. The remarkable thing to me is the ingenuity of her questions. That has not come in a moment. She has tried and tried and rejected this and tried another. But from all of this that investigating mind was going on.

CHAIRMAN GEHRKENS: Are there any more questions?

I had planned to take the last three or four minutes for discussion of the subject of psychology in teacher training courses. Mr. Mursell says he has an engagement which will take him away immediately, so I am going to terminate the meeting by giving you one opinion of my own, if I may, which is a reflection, in a sense, on one of the figures of this questionnaire.

My attitude toward training music teachers is that the most important single thing in the training of the teacher is the development of musicianship.

My feeling is that the weakness in teacher training in most institutions at the present time is that there is too little emphasis on developing musicians.

We affirmed in our resolutions¹ a day or two ago that the most vital effect of music teaching occurs only when the teaching is in charge of a sensitive musician. I believe that, and whereas I believe that whatever failure there has been in the past in our field has frequently been due to the thing Mr. Dykema spoke of a moment ago, namely, the fact that a sensitive musician did not know how to teach; yet I feel that it has been due still more frequently to the fact that the teacher was not himself sufficiently sensitive, sufficiently broad in his musicianship, and had not experienced in himself the joy and exaltation that music brings; and was not therefore capable of arousing in turn that joy and exaltation in his pupils.

Therefore I pin my faith in training teachers to musicianship, and I deprecate the present tendency to require so many things outside of the field of music. I am thinking specifically of the field of general education and of what we may call the general academic field. I condemn the tendency to make such heavy requirements in these other fields that there is so small an amount of time left for the development of the thing that I regard as the most important of all. This tendency has been growing during the last two years, when positions have become increasingly scarce, and the teacher who has been able to do many things moderately well has taken precedence over the teacher who has been able to do only one thing very well. Therefore there has been a tendency to bring minors into the course, and every time you bring in additional minors outside of the field of music, you are taking away a certain amount of precious time for training in music—time which has always been all too short. That is just my opinion, and I think it would be safer to close the discussion at this point.

¹ Resolutions adopted by the Music Educators National Conference, 1934, printed in Part II of this volume.

THE PLACE OF PSYCHOLOGY IN THE TRAINING OF THE MUSIC TEACHER

JAMES L. MURSELL

Professor of Psychology, Lawrence College, Appleton, Wisconsin



THE TRAINING OF THE TEACHER is the supreme strategic point in our entire scheme of education. It should exemplify, at their highest perfection, those controlling principles in which we believe, and which we proclaim. Never can we be content to train our teachers by precept alone. To preach to them the doctrines of a vital and functioning education, based upon an appreciation of human values, and at the same time to subject them to stupid, ill-considered, unenlightened routines, is the sure road to futility. They may believe us with their minds, but they will be apt to discredit us in their hearts. Their years with us should convey to them by direct and personal experience, something of what education may be, and should be. And their studies should be an enlightening comment upon that experience, instead of something divorced from it. Only in this way can we hope to engender in them that combination of faith and insight which is the most precious thing we can give.

The great outcome of teacher training should be an enthusiasm for the work of teaching, and a comprehension of its meaning. Here we have something infinitely more important than any array of working techniques, or tool skills. Our great aim must be not to train artisans, but to convey a wisdom, an insight, a practical philosophy, an understanding of the human mind and the conditions of its growth, and of the possibilities and values of music as an agency for that growth. And so, in this paper, it becomes my task to tell you how I think psychology should contribute to a scheme of teacher training thus broadly conceived, and how it may be built into the mental background of the prospective music teacher in such a way that he may gain from it perspective, insight, and power to teach and to live creatively. In doing this, I propose to raise three questions: What errors must we avoid? What emphases must we seek? What goals must we desire?

What errors must we avoid in the proper presentation of psychology in our scheme of teacher training? I propose to consider three of them.

(1) First of all, we must avoid the error of an undue concentration upon the theoretical and the remote. Recent questionnaire studies demonstrate, what I am sure your own experience attests, that many students intending to teach find their courses in psychology a grievous disappointment. They enter those courses with an eager curiosity, expecting something talismanic. Within reason, such expectations are perfectly valid, for psychology has indeed many applications of the utmost value; but too often they are completely unfulfilled. The student is required to learn many things which seem to have no bearing, or only a very remote one, upon his problems and interests. Very often, perhaps usually, there is indeed a relationship between theory and practice, between the scientific principle and the concrete experience. But also very often that relationship is not brought out in the teaching. The scientific concept is taught for its own sake, as a thing to be learned merely to pass a test. And upon the student is thrown the onus of finding what it means, translated into the cash values of working experience. He finds it an impossible task. The meaning, the very life, of psychological principles lies in their application. Unless the student understands them in such terms, he does not understand them at all. Our teaching has missed its main constructive emphasis. And

our students turn away, saying that psychology ought to give one a great deal, but really seems to give one very little.

In particular I want to deprecate the common extreme emphasis upon psychological sectarianism. Our students often find themselves projected into polemical, scholastic disputes, which have meaning only for those who already know a great deal. For my own part, I care very little whether a man is a behaviorist, or a functionalist, or a structuralist, or a Gestalt-ist, or a Methodist, or a Baptist, or a member of the Independent Order of Oddfellows, so long as he can teach me something about things that matter. I am interested in concrete problems, and their enlightened solution. And I submit to you that this is the attitude our students are likely to find fruitful.

(2) Then we must avoid the error of a narrow, *ad hoc* practicality. It is a spurious practicality. To hope for effective teaching by rule of thumb, is to hope for the utterly impossible. Teaching is an art and it must be conveyed as an art. Like any other artist, the teacher must be able to modify his procedures in accordance with his temperament, his medium, his purposes, and his situation. He is not putting up a house in accordance with blueprints and specifications. He is expressing principles in terms of action. This is precisely the reason why the study of psychology is more fundamental than the study of method. When I criticize theory do not misunderstand me. What I have in mind is theory remote from life, theory related to nothing but itself, theory in a vacuum. By all means let us seek to be practical. But let us remember that the most practical thing in the world is a general principle understood in terms of action.

(3) Then we must avoid the error of what I may call a "theoretical" practicality. I am convinced that a great deal too much of our work in teacher training is vitiated and weakened by falling into that great and besetting fallacy, the cold-storage fallacy. We teach our students a great many things which will no doubt be most valuable—if they remember them. But will they remember them? That is exactly the point. As sophomores and juniors they learn various items. They pass our tests fairly well. But what will happen two or three years later, when they need just these things in a teaching situation? If the knowledge we have so carefully given them has sunk into oblivion, is not much of love's labor lost? This is a point of the very highest importance; and I do not see how we can shirk it, if we are to go about our work realistically. The way out, as I see it, is not by more pounding, more intensive memorizing, a multiplication of mechanical reviews, but by a reorganization of our own processes to accord better with the workings of the human mind. We must seek to teach our psychological materials, our items of information and generalization, in such a way that they begin actively to transform themselves into power at the very moment of their acquisition. To have a mastery of psychology is not to have a long array of memory knowledge on tap. Rather it is to have a certain instructed attitude of mind, a skill of analysis, an insight into one's own processes and those of others. It is this which we must seek to convey. If we do, we build upon the rock. Knowledge vanishes away for the human mind is no storehouse. But attitude, insight, skill, and the capacity for enlightened action, remain, and become refined and strengthened with use.

II

What emphases must we seek, in the proper presentation of psychology in our scheme of teacher training? Here we have two closely cognate, yet

distinct problems, a problem of selection, and a problem of pedagogical organization. Let us consider them separately.

(1) Psychological investigations have turned up and made available a truly enormous amount of material. The field has become so large that probably no professional worker is familiar with all of it. And so, in constructing our teacher-training curriculum, we have on our hands the age-old educational problem of choice. We cannot convey everything. Even a tithe of what is available would be far too much. So we must set up rigid criteria. We must winnow unsparingly. We must constantly ask what things are most closely relevant to the actual problems and needs of our students. And to those things we must stick. We must ask once more the question: *What knowledge is of most worth?*

Here, of course, I enter upon the area of personal opinion, and you may not agree at all with what I have to say. But I will make the rash attempt to assay the relative value of certain psychological topics from the standpoint of the prospective teacher.

(A) First of all, it seems to me manifest that the most important part of psychology for the teacher is the discussion of the nature and conditions of learning. Teaching, when all is said and done, is precisely the guidance of learning. The person who really understands the learning process aright is in possession of the root of the matter. I am well aware that certain recent texts in educational psychology give more space to individual differences than to anything else. And in my opinion, it is a perverse emphasis. Taking the matter in its broadest aspect, our common humanity is always more important than our individual differences. The teacher has to do with minds which, to be sure, differ from one another very strikingly, but those minds resemble one another more strikingly still. Learning is the same kind of thing, all the way from the paramecium to the genius. And when we understand learning, we have gone far towards understanding human nature. When anyone wishes to deal intelligently with human beings, when he wishes, quite literally, to change their minds the psychology of learning is the master key he needs.

(B) Then I would say that everyone who proposes to teach music needs an insight into the psychology of music. Much in that field is extremely abstruse. But much is highly concrete and closely related to the practical issues of musicianship and music teaching. It seems to me a lamentable thing that we have available a treasury of knowledge and wisdom concerning the processes of the musical mind, which is not brought more fully and effectively to the student in training.

(C) Third, I would mention the psychology of interest, motivation and emotion. In the past the great accumulations of material in this field have been almost wholly overlooked in teacher training. The emphasis has been far too intellectualistic. And I want to say, with the utmost directness, that such an oversight in connection with the training of the music teacher seems to be absolutely indefensible. We are engaged essentially upon the enterprise of emotional training. Music must be made an emotional force, or it will not be worth the time it takes. How then can we justify ourselves in ignoring the issue? We should seek to give our students some appreciation of the nature of emotion, of its place in human life, of the meaning of strong and constructive emotional adjustment, and of the conditions under which emotional perversions and disasters may be avoided. If we can do this, and if we can show them how music may properly contribute toward such ends, shall we not have done much to render their work more significant?

(D) Fourth, let me say something in regard to the psychology of individual differences. Certainly this is a topic we cannot overlook. But equally certain, there is a danger of approaching it quite wrongly. The psychology of individual differences is not the same thing as the technique of testing. By all means let us teach our students something about tests. It is their right to expect it of us. No one can be very intelligent about many things in present-day psychology and pedagogy, who is wholly ignorant here. But by all means let us place our main emphasis upon the general significance of testing—its values and limitations—rather than upon the minutiae of its technique. Like all techniques this thing has a dangerous fascination. And like all techniques it is dust and ashes when taught for its own sake, without any of its wider meanings being revealed. What a student ought to get from the psychology of individual differences is not a set of opinions about the intelligence quotient, or the capacity to work correlations, or to evaluate reliability coefficients. What a student ought to get is precisely an instructed power to deal, at once expertly and humanely, with pupils as individual creatures. This is the great lesson which psychology has to offer here. Often it is overshadowed and lost in a tangled thicket of intricacies.

(2) So much for the problem of the selection of psychological materials. Now for the problem of their pedagogical organization. Here I want to convey to you a certain principle, which seems to me to be the paramount consideration. It is this: we must seek a pedagogical organization which will bring to the student psychological principles as interpretations of his own experience. Unless this is done we shall fall again into the cold-storage fallacy, and our students will not learn those principles as they should.

"But," you may ask, "how can it be done? The student is not yet a teacher. His experience is very limited. Doubtless if we could teach him psychology five years from now, it would mean far more to him. But this is not possible. Conditions forbid it. The principle seems impossible to apply."

I do not agree. To be sure, what is ultimately involved is a very far-reaching reorganization of teacher training. Yet a great deal may be done here and now, and particularly in two directions, which I will try to indicate.

(A) First, we can integrate our psychology very closely with the student's own past experience as a student. After all, he has had a great deal of it. He has spent perhaps fourteen years in school, and has had many years of varied musical instruction. Why not capitalize on this, and do it systematically? It always seems to me a most amazing thing that teacher training agencies will tell their students mental growth essentially means a reinterpretation of experience, and then blandly ignore the very experience which those students have had. If a person can be brought to an intelligent, expert, scientifically guided review and evaluation of the processes of his own education, he has learned something of the highest value to himself when he becomes a teacher. Everyone who gives instruction in psychology to prospective music teachers has represented in his classes a wealth of concrete experience, which it is simply folly to ignore. Here is one of the best possible ways of making our generalizations meaningful in terms of life. We need a pedagogical organization in and through which our courses in psychology will help our students to conform to that word of ancient wisdom—which assuredly is a wisdom for the teacher also—*know thyself*.

(B) Second, we need to stop thinking of practice teaching as practice teaching. What should a student get from practice teaching? Not a mere set of routines; not a mere adaptation to the classroom situation; not a mere

bag of tricks. Something far more than rehearsal should be going on. He should be gaining an enlightened grasp of general educational and psychological principles in terms of concrete cases. This is why I insist that practice teaching is really not practice at all, or ought not to be. Rather it should be an opportunity to understand the general in its bearing upon the particular, an opportunity for thought and for personal reorganization. Practice teaching should furnish an arena in which the teacher's mind may grow.

III

What goals must we desire from the proper presentation of psychology in our scheme of teacher training? I will mention three.

(1) Psychology should contribute to professional expertness. This is generally recognized; and indeed it is about all that most people seem to think of. Psychology has the same relationship to teaching that physics has to architecture. It enunciates the principles under which the art is carried on. And there is not the least doubt that a thoroughgoing application of psychology to music education can yield a truly astounding gain in efficiency and economy, and can make a great many rough places plain. But I shall not pause longer with this point.

(2) Psychology should contribute toward professional growth. One of the great defects of much of our teacher training is an extreme concentration upon the first year of teaching. Now, to be sure, we want our people to make good in their first jobs. We want them to be a reasonable credit to us, and to be so at once. But we should want a great deal more. If the values of an education are exhausted after a year or two, those values cannot be very great. After five years of teaching our student should be seeing more in what we have given him; after ten and twenty years, more still. If we have done what we should for him, then in a very real sense he will be our student still, to the end of his life. For we will have given him the means of living growth. How, then, can this be brought about? I can answer in a word: By conveying to him general principles and attitudes, the true significance of which he already immediately begins to see, but whose significance is inexhaustible. A narrow, rule-of-thumb practicality defeats itself. So does the teaching of generalizations in a vacuum, abstracted from all application. An enlightened practicality must be our aim. If we give our student this, he may change his methods, he may change his doctrines, but the change will be by way of a continuous growth, a steady elaboration upon the foundations we have laid.

(3) Psychology should contribute toward cultural enlightenment. There is something very vicious about teaching psychology in a water-tight compartment. For it can only serve the mind of the student as it should, if it makes contact with, and effectively enlightens, the entire range of his interests. To say that psychology ought to have any relation to musicianship may seem strange, but I believe it to be wholly true. What does it mean to be a cultivated musician—and a cultivated musician is the only kind of musician who ought to be allowed to teach? Something far more, and very different from being an expert musician. It means seeing music in its human terms and its human relationships, as a product of the human mind, and a creation of the human spirit. It means having an understanding of the place and power of music in individual and social life. It means, one might almost venture

to say, having a wide philosophic grasp of the immense significance of the art. Now psychology can convey precisely that. It can teach us what it means to be musical, how one becomes so, why some people never become so, and what happens to people when they do. It can throw an immense flood of significant light upon all the phenomena of musicianship and musical activity. It can place the whole business in a wider setting. It can interpret. And this, I submit, is of enormous value. If through its agency such things can be revealed to our students, then indeed psychology will have performed the inestimable service of showing them what it means to be exponents of the beautiful, and apostles of the better life.

TRAINING SCHOOL MUSIC TEACHERS

(The Story of a Questionnaire)

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IN THESE DAYS when school music education is being challenged both from within and from without, the question of the education of school music teachers is particularly pertinent. Obviously, the only way we can meet the challenge of new educational ideals and practices, of a new and changing musical environment, and of a new evaluation of music in the life of the individual, is to educate for it. Consequently, we as educators of school music teachers are faced with the necessity of critically examining present practice in music teacher training, of discarding those elements which no longer have functional value, and of introducing new elements to meet new needs.

To this end I have been occupied for the past two years in making a study of the *Education of School Music Teachers* in this country.

In reporting this study I do not want to bore you with unnecessary details. I shall state the plan as briefly as possible, and then give you some of the findings which I think may be of interest to you. Please understand that any statistics given represent today's tabulation. Inasmuch as certain data are still incomplete, it is possible that there may be minor changes made in the final tabulation.

(1) The title of the study is *A Survey and Evaluation of the Education of School Music Teachers in the United States*.

(2) The purpose of the study is to make a critical analysis of present practice in the education of school music teachers and to evaluate it in two ways: (a) By criteria validated by a jury of superior educators of school music teachers, and (b) By the expressed professional needs of school music teachers now in the field.

(3) The scope of the study is limited to schools which offer four-year degree curricula for the education of school music teachers. Four types of schools are included—universities, liberal arts colleges, teachers colleges, and conservatories of music. The study is limited to one curriculum, the so-called general course in School Music Supervision as against the more highly specialized curriculum for the education of instrumental school music supervisors. Further, the study is based on practice for the school year 1932-1933.

(4) The sources of data are: (a) School visits and conferences; (b) Catalogue study; (c) A questionnaire sent to school music teacher-training institutions; (d) Criteria for evaluating the education of school music teachers sent to a jury of superior school music educators for validation; (e) A rating sheet sent to school music teachers in the field.

(5) The procedure involved two steps: (a) Gathering the data, and (b) evaluating them.

In order that this study might be based on actual conditions in the field, I visited twenty-two representative schools from coast to coast during the spring and summer of 1931. Classes were visited and conferences held. On the basis of the information gained a questionnaire was made and sent the following year to 187 schools throughout the country. The result is that 150 schools with a geographical distribution of 40 states have coöperated on this phase of the study.

Having made a critical analysis of present practice, the next step was to

devise ways and means of evaluating it. Here two methods presented themselves:

(1) Evaluating present practice in terms of the ideal as validated by a jury of superior educators of school music teachers.

(2) Evaluating present practice in terms of usefulness in a teaching situation as expressed by school music teachers in the field.

For purposes of this study both methods were thought necessary. One supplements the other. The former leads the way with the ideal as to what "ought to be;" the latter checks the feasibility of the ideal with "what is," in actual practice.

Accordingly 28 criteria for evaluating the education of school music teachers were formulated and submitted to a jury of 32 superior educators of school music teachers for validation. These criteria were derived from conferences with school music educators and from literature in the field. The jurors were asked to rate each criterion as highly desirable, desirable, undesirable, or harmful. Jurors were selected in the following way: The head of the school music department in each of the coöperating schools was asked to name five superior educators of school music teachers in this country. From the list submitted the thirty-two educators most frequently named were selected to act as a jury for validating the criteria. Each of the four school types, i.e., universities, teachers' colleges, liberal arts colleges and conservatories were represented proportionately on the jury.

In addition, a rating sheet for the evaluation of elements in the education of school music teachers was compiled and sent to a large number of school music teachers in the field. These elements were derived from an analysis of the content of the music and non-music courses in the school music curriculum (general music supervisors course) of the 150 coöperating schools. The teachers were asked to rate the elements in the following ways:

(1) To indicate on a scale ranging from "of greatest possible usefulness" to "of no usefulness whatever" how useful a given element had been in their experience in teaching school music. "Useful elements" were defined as of two kinds: (a) *Professional*—contributing primarily to actual classroom needs, direct bearing on teaching. (b) *Service*—contributing primarily to the development of the teacher, indirect bearing on teaching.

(2) To indicate those elements which were given inadequate treatment in their training period.

(3) To indicate those elements which because of lack of functional value might be omitted from the required undergraduate curriculum for school music teachers.

(4) On the basis of needs in the teaching field to suggest new elements which should be included in the curriculum for the education of school music teachers.

The teachers were chosen in the following way: The head of the school music department in each of the 150 coöperating schools was asked to give the name and address of five successful school music teachers graduated within the last five years from the four-year degree curriculum in school music (general music supervisors course). To date 327 school music teachers with a geographical distribution of 41 states have coöperated on this phase of the study.

Now as to the findings—I should like to present several criteria as validated by the jury, and apply them to present practice in the education of school music teachers:

CRITERION I. *Every institution educating school music teachers should give the same degree.*

As one might expect, there is a difference of opinion on this criterion, as it was rated desirable by only 62.50 per cent of the jurors, the degree most favored being the Bachelor of Music Education. This raises the old question of degrees for school music teachers. One might well ask what difference does it make what degree is given, were it not for the fact that school music teachers are being penalized because we have not been able to solve this difficult problem. An analysis of the data shows that seven degrees are given school music majors by the 150 cooperating schools—each degree representing a different curriculum pattern, and varying greatly in the amount of credit allowed music subjects. Named in order of frequency given the degrees are: Bachelor of Music, Bachelor of Music Education, Bachelor of School Music, Bachelor of Education and Bachelor of Fine Arts.

The above types of degrees might be grouped according to emphasis as follows:

(1) Those concerned primarily with the development of music techniques. Under this heading would come the B.S., B. Education, B. School Music, and B. Education degrees.

(2) Those concerned primarily with the development of broad cultural backgrounds. Under this heading would come the B. A. and B. Fine Arts degrees.

(3) Those concerned primarily with the development of performance skills in highly specialized fields. Under this heading would come the B. Music degree.

Sometimes a school offers two and even three degrees with a major in school music depending upon the emphasis desired.

CRITERION II. *Institutions granting a given degree with a major in school music should approximate a commonly agreed proportion between music and non-music subjects.*

This criterion was voted desirable by 93.75 of the jurors. An analysis of the data shows that there is a great range in the number of credit hours allowed music within a given degree. The following table indicates the maximum number of semester hours credit (required and elective) allowed music in the various degrees:

SCHOOL MUSIC CURRICULUM

Degree	Range in Semester Hours	Mean
Bachelor of School Music.....	66-92	79.66 S. H.
Bachelor of Music.....	54-106	78.5
Bachelor of Music Education.....	52-91	76.72
Bachelor of Fine Arts.....	66-75	71.8
Bachelor of Science.....	35-90	63.5
Bachelor of Arts.....	35-86	57.75
Bachelor of Education.....	29-62	47.79

Or to put it another way, the range in the per cent of credit hours allowed music subjects in the school music curriculum, irrespective of the degree or type of school, is from 23.40 to 86.88 per cent of the total hours required for graduation.

CRITERION III. *Institutions educating school music teachers should agree upon minimum college music entrance requirements for prospective school music majors.*

This criterion was voted desirable by 90.62 per cent of the jurors. We are well aware that present practice fails to measure up to this criterion. An analysis of data shows that college music entrance requirements for school music majors range from practically nothing to those sponsored by the National Association of Music Schools. Agreement upon minimum college entrance requirements is particularly necessary in the case of music, because the teaching of music in high school is less standardized than is the teaching of such subjects as English, history or the sciences. College work in these fields is superimposed on well-organized courses in high school. Not so with music. College music courses, in most cases, must proceed without this very necessary foundation laid in high school. There is, however, one hopeful sign—an increase in the number of high school music units being accepted for entrance by institutions of higher learning. An analysis of the data shows that 91 per cent of the coöperating schools accept high school music units, the number ranging from one to seven units, the predominating numbers accepted being two and three. This shows an advance over the findings by the Survey of College Entrance Credits made by the Research Council of the Music Educators National Conference in 1930, which reports only 76 per cent of the institutions accepting high school music units, the number in this case ranging from one-half to seven units, the predominating numbers accepted being one and two.

CRITERION IV. School music majors should prepare to teach a non-music subject as a possible combination with music.

This criterion was voted desirable by 87.81 per cent of the jurors.

An analysis of the data shows that 58.33 per cent of the 300 teachers in the field chose a non-music subject as a teaching minor during their training period. Named in order of frequency chosen the subjects are: English, social sciences, and modern languages. Other subjects are negligible. Further, 34 per cent of these teachers are at present teaching a combination of music and non-music subjects. Of this number, 56.50 per cent are teaching English, 16 per cent social sciences and 14.85 per cent modern languages. It is interesting to note that only 4.5 per cent are teaching art. This would seem to disprove a popular idea that music and art are a good teaching combination. Given adequate musical training, it is doubtful if teaching a combination of music and non-music subjects is a serious handicap during the first years of teaching. In fact, some of us can testify that it is a distinct advantage. In addition to the economic advantage, it is possible that it has an educational advantage as well. Teaching a combination of music and non-music subjects is apt to make for better music teaching, in that it suggests music is amenable to the same laws of learning as are other subjects, and tends to take it out of the realm of the "special subject." Moreover, the trend in modern education is towards the integration of subject matter fields. Music is rich in possibilities for integration. However, this is impossible if the music teacher does not have more than a casual acquaintance with other subject matter fields.

CRITERION V. School music majors should be required to concentrate in one field of applied music (voice, piano, or orchestral instruments) to the extent of developing solo ability.

This criterion was voted desirable by 90.62 per cent of the jurors. An analysis of the data shows just the reverse to be the case. Less than 35 per cent of the coöperating schools provide for concentration in one field of applied music. In order to meet the demands of non-specialized teaching, the school music teacher must have in addition to voice and piano, elementary skill in orchestral instruments. Consequently as soon as a student begins to excel on

one instrument he is switched to another, and never knows the power that comes with mastery in one field. This leads to mediocrity and adds credence to the well-known statement that, "He who can, *does*; but he who can't, *teaches*." While music performance ability of high order does not insure good music teaching, it nevertheless implies the presence of an indispensable element in good music teaching, i.e., musicianship. There is not anything that will give dignity to school music teaching or command the respect of students, colleagues and educators at large like performance ability on the part of the school music teacher.

Now let us see how the teachers themselves rate their training. First, I should say something about the personnel of the group. Of the 300 school music teachers submitting usable data for this phase of the study, approximately two-thirds are women and one-third are men. They are graduates of 102 of the 150 coöperating schools, and represent all four school types. As to type of teaching service, 150 are supervisors of music in grades and high school; 97 teach music in high school only, and 53 teach music in the elementary grades only. The range in the number of years teaching experience is from less than one year to 27 years, and the average number of years teaching experience is 4.6.

I shall not go into these data but give you merely a random sampling which may suggest where emphasis should be placed in music teacher-training programs.

I. RATING OF USEFULNESS OF TRAINING ELEMENTS

1. *Music Subjects*

(a) History and Appreciation of Music: Music of the Classic and Romantic periods ranked high in usefulness; ancient and medieval music, low.

(b) Sight Reading and Ear Training: Reading inner voice parts ranked high; reading in alto and tenor clefs, low.

(c) Harmony: Harmonizing a melody ranked high; harmonizing a figured bass, low.

(d) Composition: Improvising an accompaniment ranked high; composing a sonata, low.

(e) Applied music: *Piano*—Playing an accompaniment ranked high; solo performance, low. *Voice*—Small vocal ensemble ranked high; solo performance, low.

2. *Non-Music Subjects*

(a) English: Speech and a survey course in music literature ranked high; composition and rhetoric, low.

(b) History: Modern European history ranked high; ancient and medieval history, low.

(c) Educational psychology ranked high; history of education, low.

(d) Art appreciation ranked very high.

(e) Mathematics and laboratory sciences, such as biology and physics, ranked very low.

II. ELEMENTS GIVEN INADEQUATE TREATMENT

The following elements were named with high frequency as having been given inadequate treatment in the training period:

1. *Music Subjects*

- (a) History of Music: Contemporary music and modern music.
- (b) Harmony: Keyboard harmony and modern harmony.
- (c) Composition: Writing accompaniments and improvisation.
- (d) Orchestration: Score reading and substitution of instruments.
- (e) Conducting: Practical experience in conducting actual musical organizations.
- (f) Music Education Courses: (1) *Psychology of Music*—Analysis of musical talent. (2) *Elementary School Music*—Creative music for children and the rhythmic development of the child. (3) *Secondary School Music*—Organization and administration of high school music; operetta production; formation of typical programs for public performance; the adolescent voice; methods in class instruction in voice; methods in class instruction in band and orchestral instruments, assembly music and the integration of music with other subjects in the curriculum. From the above array of inadequacies it is evident that secondary school music is the weak spot in our music teacher-training programs. (4) *Music Appreciation*—Methods in the teaching of music appreciation; application of the principles of aesthetics to the teaching of music, and music criticism.

2. *Non-Music Subjects*

- (a) English: Speech and a survey course in English literature.
- (b) Art: Art appreciation.
- (c) Language: Modern languages as against merely a study of diction for vocalists.

III. ELEMENTS TO BE OMITTED FROM THE REQUIRED UNDERGRADUATE CURRICULUM IN SCHOOL MUSIC

1. *Music Subjects*

In general, school music teachers seem satisfied with the content of the music curriculum. While many music elements were rated comparatively low in usefulness, few were suggested for omission, the idea being that these elements might still prove useful. The one possible exception is theory of music—particularly counterpoint and composition. About fifty per cent of the teachers would omit writing fugues and composing sonatas from the required undergraduate work in theory of music. It would seem that these courses are not sufficiently professionalized to be of use in a teaching situation, and that the average school music teacher has not sufficient music ability and training to profit from these courses in a cultural way.

2. *Non-Music Subjects*

Here ancient and medieval history, mathematics, laboratory sciences and history of education were suggested for omission from the required undergraduate curriculum in school music.

IV. NEW ELEMENTS TO BE INCLUDED IN THE CURRICULUM FOR THE EDUCATION OF SCHOOL MUSIC TEACHERS

What is a new element for one teacher may have been included in the training of another, consequently there is a certain amount of duplication of this item. However, the following suggestions are significant because they come from school music teachers in the field who have found our training programs wanting:

1. *Music Subjects*

(a) History and Appreciation of Music: (1) Music history taught through a performance and listening approach—emphasis on experience of music as against knowledge about music. (2) Emphasis in history of music given to those periods and composers whose influence has been the greatest on the musical life of the present day. (3) More attention given to modern and contemporary music—less to the music of ancient peoples. (4) Music Aesthetics—a course in philosophy of music dealing with the nature of music and its contribution to the life of the individual. (5) A memorized repertory of thematic material of great choral and instrumental music. (6) An intimate acquaintance with the traditional interpretation of masterpieces of music.

(b) Theory of Music: (1) Advanced sight reading used as a means of extending the students' repertory in both vocal and instrumental music literature. (2) Keyboard harmony—emphasis upon such classroom activities as improvising an accompaniment, harmonizing a melody or transposition.

(c) Music Performance: (1) More experience in small vocal and instrumental ensembles. (2) Development of solo ability on one instrument.

(d) Music Education: (1) Emphasis on basic principles in music education; has specific methods. (2) More attention given to relating school and community music interests. (3) Integration of music with other subjects in the curriculum. (4) Actual exhibits of school music teaching materials; not merely publishers' lists. (5) A class in which one could learn a repertoire of music both vocal and instrumental which could actually be used in the classroom. (6) Music for boys. (7) Consideration of the junior high school as a distinct problem in school music. (8) Practical work with orchestral instruments. (9) Care and repair of instruments. (10) Methods in class instruction in orchestral instruments. (11) Methods in class instruction in voice. (12) Class in choral literature and technique; special reference to the a cappella choir. (13) Class in operetta production. (14) Opportunity to conduct actual musical organizations. (15) Methods in teaching music appreciation, with special reference to the use of the radio.

(e) Music Observation and Student Teaching: (1) Greater opportunity to observe excellent school music teaching. (2) A closer tie-up between music observation and music methods courses. (3) Student teaching at various grade levels. (4) Student teaching in actual conditions—especially in rural communities. (5) More student teaching under expert supervision.

2. *Related Non-Music Subjects*

(a) Speech: The school music teacher must be able to express himself adequately.

(b) A survey course in English literature, with special reference to poetry and its relation to music.

(c) Dramatics and play production, including stage craft, indispensable in the inevitable operetta.

(d) Pageantry.

(e) A survey course in history which will serve as a background for relating parallel movements in all fields of artistic endeavor.

(f) A course in general science which will interpret life in a modern world. Such a course should reduce laboratory work to the minimum.

(g) A course in art appreciation which will integrate all the fine arts. Emphasis upon the development of discriminating taste.

(h) Eurythmics, Folk and Aesthetic dancing: These terms are used indiscriminately by school music teachers in the field, but all point to one fact, the need for rhythmic development on the part of the teacher.

In considering the above data, it must be remembered that a teacher's use of a given element will be determined by at least three factors: (1) Native ability in a given element; (2) the quality of teaching received in the element; and (3) the grade level at which the teacher is employed. Furthermore, a teacher cannot use an element which he does not possess. And while it is impossible to eliminate the aforementioned factors, it is believed that these data are significant in a general way, and that their recognition will go far in producing a more adequate program for the education of school music teachers in this country.

COLLEGE AND UNIVERSITY MUSIC

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[Introductory remarks by Glen Haydon, as chairman of the section meeting devoted to College and University Music at the biennial meeting of the M.E.N.C., Chicago, April 1934.]

THIS IS THE THIRD MEETING of the section devoted to the general problems of the music division of colleges and universities, apart from teacher training. At the two previous meetings a number of interesting and helpful papers were read, and certain fundamental distinctions were made that still seem significant.

Two years ago in this section President Ernest H. Wilkins of Oberlin College announced a survey of the study of music in colleges, sponsored by the Association of American Colleges on a grant of \$25,000 given by the Carnegie Corporation. President Wilkins, chairman of the committee in charge, has sent me a copy of the report of progress of this music study which he made at the last annual meeting of the Association of American Colleges on January 18th of this year.

I shall read extracts from this report:

"During the winter and spring of 1933 the Director of the study, Randall Thompson, visited some thirty colleges and universities in different parts of the country, spending usually two or three days at each institution. * * * The vast amount of material thus acquired was organized during the summer. The drafting of a preliminary report occupied the autumn. Copies of the preliminary report were sent in November [1933] to the eighteen members of the sponsoring committee. Nearly all of these men have now sent in detailed, and, in several cases, voluminous comments, and Mr. Thompson is now engaged in the revision and completion of the report in the light of these comments.

"It is expected that this work will be finished, and the result considered by the committee, this spring [1934]; and it is hoped that publication of the report, which is provided for in the budget, may follow soon thereafter."

Bearing in mind that teacher-training problems are specifically treated in another section of this conference, I see our field in a threefold functional structure: (a) Music for the non-music major; (b) the major in music leading to the A.B. degree; and (c) the academic work for the M.A. and Ph.D. degrees. There are, of course, many other distinctions that could be made, and there is inevitable overlapping between the general divisions already made. One division, a possible fourth division, I have purposely not mentioned. That is the work toward the B.M. and similar degrees based primarily upon the conservatory type of work. The curricula and problems in this field have been covered to a very considerable extent by the N.A.S.M., so for the time being I am not referring to that.

It is with such a division in mind that I have planned the present program—not that I have tried to limit the speakers to any one of those particular fields, but that I have tried to select speakers and topics in such a way that in general at least the fundamental problems inherent in the situation might be brought out.

The problem of planning the work in music is not one that we can do entirely alone. We must work in consideration of and in relation to a concept of the college and university program as a whole. To this end we need the assistance and advice of those whose background and experience has enabled them to see the situation in a proper perspective. We need their aid just as we are sure they need ours. A common understanding and a satisfactory solution of the problems can only be obtained in this way.

MUSICOLOGY IN AMERICAN COLLEGES AND UNIVERSITIES

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THE TERM "MUSICOLOGY" does not appear in Webster's New International Dictionary nor in the Standard Dictionary, but it will be found in the recently published Supplement to the great Oxford English Dictionary. The fact that the word has waited so long for official recognition should justify an attempt to explain its meaning, and furthermore to indicate the place which the subject thus named holds or should hold in our American institutions of higher learning.

Musicians, particularly those who have felt that they ought to have a reasonable interest in everything connected with their art, have often been puzzled by the term and its connotation. The word has come to us from the French and the Italian. It is formed on the analogy of so many other "ologies," like psychology, philology, sociology, meteorology, epistemology or pathology. The suffix signifies a rational, systematized, scientific formulation of a more or less extended body of knowledge about a particular, more or less clearly limited subject. Musicology, then, denotes a rational, systematized, scientific formulation of what we know about music.

We should, at the very outset, emphasize the words rational and scientific, for these are the qualities that really raise a study to the status of an "ology." Now, music is an art, and like all arts, its first and primary interests are practical. For the musician, as a musician, as an artist, music involves an act of artistic creation or of practical performance—and these, in their highest and purest forms, are matters of genius and talent, of inspiration and gifts. The rational factor must take second place in the musician's artistic activity. And the scientific approach to his work, need not necessarily play a large part in his art life. Furthermore, the results, the product of the musician-artist's activity can be communicated to his fellow men and can be assimilated by them without the intervention of reason or without the conscious formulation of a scientific system.

But the moment we begin to think and to speculate about the art of music, we leave the domain of pure art, and our speculation and examination may lead us so far, that we find it necessary, in order to avoid confusion and to provide a basis for further investigation and for discussion, to arrange our newly acquired knowledge in a scientific system. This, in its widest application, is the field of musicology.

It is probably quite safe to assert that no musician, however great his genius and his native gifts, however spontaneous and immediate his artistic utterance, ever goes through life without, at some time, standing aside as it were, and viewing his product or his performance as an outsider, applying his reasoning faculty and coming to rational or purely intellectual conclusions about the objective nature of his art in general or his own work in particular. And in so far he has become something of a musical scientist, a musicologist.

When we come to the problem of teaching the art of music, we are driven somewhat further into the field of scientific formulation. The artist-musician may, if he chooses, think and speculate about the nature and materials of his art, he may identify processes and forms and give names to the concepts which result from such consideration; and this thinking and considering need not of necessity play a large part in his artistic creation or performance. But in order to teach the art to a learner or student, we need a carefully chosen

and clearly defined set of concepts and names, arranged in a logical order. We cannot discuss the art of music, even in its apparently lawless ultra-modern form, without such words as scale, melody, chord, chord progression, consonance or dissonance, tonality or atonality. The composer in the act of creating, or the performer in his performance, need not be any more conscious of scale or chord than the poet and the actor are conscious of the spelling of the words they use, or of their grammatical order. But the teacher must have this whole apparatus of concepts and names clearly formulated in a logical system, if he is to do his work well. This whole logical and scientific system we all know under the name of the theory of music. There has been a theory of music, distinct from the art of music, ever since the first primitive music master attempted to teach his pupil with the aid of words and explanations, not relying entirely upon imitation, which is the method by which we teach birds to sing and parrots to speak.

This theoretical aspect of music is a matter of the intellect, and may justly be included in the field of musicology in its widest interpretation. In fact, it is the primary requisite for all other speculation and research in musicology. How far actual speculation and formulation in this field of pure musical theory may go, becomes evident to every one who tries to master the complicated theoretical scale systems of the ancient Greeks, or the so-called dual harmonic systems of von Oettingen and Riemann. A more recent instance of such speculation is Joseph Yasser's attempt to explain a new nineteen-tone scale with its accompanying chord formations, which he believes will be the next step in the scale evolution of the future.

But this matter of pure musical theory is not the only way in which the modern musicologist may approach his subject in his desire to throw the light of reason and understanding, according to the methods of modern science and learning, upon the phenomenon, which to the musician, must always remain, in the first place, the *art* of music. Music touches the human race in so many points and in such varied relations which do not concern the musician as an artist, and these complicated relations may be viewed from so many different standpoints with which the musician does not ordinarily concern himself, that the science of musicology, which attempts to survey and explain them all, is by no means so simple in its logical structure as, let us say, mathematics or even biology. In fact, the musicologist must call to his aid a number of the older and long-established sciences or disciplines to help him solve his problems.

Let me attempt to illustrate a few of these connections. Perhaps the scientific illustrations will make it clear why there has grown up in Europe, and why there is now growing up in America, a class of professional musicologists, who, in Europe at any rate, have won for themselves an equal rank in academic life with the speculators and searchers in all other fields of human thought and activity.

The instances cited of the type of work which may be done in the field of pure musical theory indicate an intellectual activity which goes far beyond the needs of the actual composer or performer. There is no limit to the depths which the scientist may seek to plumb, in his attempts to discover the laws or conventions of the art, or the processes by which the artist has arrived at his results. To be sure, the theorist generally, though not always, makes his observations and deductions on the finished work of art. And although the artist may not consider these deductions as of the highest im-

portance, to the thinker and scientist they may bulk large in the sum of the world's *knowledge* of the art.

II

Another type of problem arises when we consider music as an art among the other arts, and inquire after the ultimate meaning of art in general, and of music in particular. If art is beauty, wherein does the beauty of music consist? Here the musicologist must ally himself with the philosopher. For the attempt to explain the nature of that mental experience which comes to us from an art, as distinct from all other experiences, has long marked the endeavors of the philosophers, and belongs, in the domain of philosophy, to the special field of aesthetics.

Now the peculiar nature of the musical art as opposed to the other arts, its incorporeal existence, its operation without rational concepts or concrete ideas, such as are expressed by the words of the poet or the objects represented by the sculptor and painter, has proved a great stumbling block in the way of the formulation of a satisfactory aesthetic theory for music. The representative arts are more fortunate in this respect. The poets and the painters are in much greater agreement about their respective aesthetic theories than the musicians. The philosophers, from Pythagoras and Plato down through Kant and Schopenhauer have touched upon this problem, but they did not solve it. And more modern writers like Hanslick and Lipps have hardly improved the situation. This constitutes a serious handicap for the modern musicologist. It seems to me that our hope for the future must lie in the philosophically-minded musicologist, whose more intimate knowledge of the mysterious processes of musical art may enable him to offer a better solution than the merely musically interested general philosopher.

Still another approach to the musicologist's treatment of music may be made through the field of psychology. Since the art of music deals entirely with tones and sounds, heard either in reality or in the imagination, the question of how we hear tones and music assumes great importance. Some of the simpler aspects of this question are thrust upon us even in the elementary school room. But we do not stop with school-room problems in our endeavor to find scientific explanations of the whole marvelous process of hearing and conceiving music. It will suffice to mention the great name of Helmholtz to intimate the height which the human intellect may reach in its investigation of these phenomena. Many have built upon the foundation which he laid. If you seek an example nearer home, consider the more special applications of psychological methods to the discovery and measurement of musical talent which have resulted from the systematic studies of Carl Seashore and his followers. It is not the least interesting part of the musicologist's work to gather together and coördinate all these various contributions to his field, and to link them up with the results of musical research in other lines.

One of these other lines is that of the physics of music. Here, in the field of acoustics, we are actually on ground which is "scientific" in the narrower modern sense of the word. I need not stop to point out the many advantages which have accrued to musical art in the way of the manufacture and improvement of musical instruments as a result of acoustical study and investigation. It is the musicologist's business to be aware of the specifically musical trends in the acoustic science of the past and the present. Once again, the mere mention of the name of Helmholtz should be enough to indicate how great a service the musically interested physicist may render not only to the musicologist, but to the art of music itself.

It is an interesting comment on our practical and commercialized modern life to note that the greatest advances in this type of research are being made today, not in musicological or in ordinary physical institutes, but in the joint research laboratories of the great telephone, phonograph and radio corporations. The tremendous capital invested in these industries demands and can afford to pay for improvements in the "service." The musician and the musicologist stand modestly by, ready to accept gratefully whatever of ideal, artistic or scientific good may result from these industrial advances.

The last field in this list of special musicological studies is the field of musical history. In this field most of the work of musical scholars has been done. And this is quite natural. In his effort to lay bare the relations of musical art with the human race, to discover the origin of the art, and to evaluate not only its artistic influence but even its moral, social and physiological influences on mankind, the musicologist must first understand the development of the art itself from its very beginnings.

Here again the difference between the musician and the musicologist is quite evident. The musician is not vitally interested in the past history of his art. He takes it as he finds it, and makes of it what his genius inspires him to make. He may, now and again, be slightly influenced by current revivals in the artistic trend of his time, but on the whole he works in a straightforward independent fashion, with little regard for the history of the past. It remains for the musicologist to attempt to see the composer or the performer in the light of history and to find the proper place for him in the never ending line of great and small artists.

This historical coördination is not merely a chronological lining up of individuals. It is the musicologist's task to discern relations and common characteristics and differences, not only between individuals, but, viewing his subject in a larger sweep, between greater and smaller groups (schools we sometimes call them) of artistic creators and performers, and also of musicologists. He will discover the dependence of one group upon another, or the evolution of one group from another, or of one musical form from another, as far back as he can secure reliable data. The consideration of larger groups, particularly those discernible in the earlier stages of musical development, has given rise to a special discipline of musicological ethnology, sometimes called comparative musicology.

Each one of the special fields of our activity—pure musical theory, aesthetics, psychology or acoustics—may have its own historical treatment. We may even have a sociological or an economic history of music. In gathering his material for his history the musicologist is again in need of help from the older scholars. For his data on primitive music he needs the ethnologist and the anthropologist; for his study of the musical history of the ancients he must appeal to the classical philologist and the oriental scholar; for the middle ages the palaeographer must come to his aid. And for all periods the general and special historian must prepare the way for the musical scholar.

III

It is evident then, that a real, full-fledged musicologist must be a man of many parts; and it is not to be expected that, under present-day conditions in our world of learning and education, many will be found who are willing to give up so large a part of their lives as is required for the acquisition of this polyglot, poly-historic, multi-scientific equipment.

But when we do find scholars of this type, how can we fit them into our institutions of learning? It is clear that much of the work still to be done in our field falls into the advanced stage, which in our universities is called graduate study. The more elementary preparation could, however, be offered to undergraduates. On the whole our college faculties and administrations have been chary of recognizing the existence of this special discipline and of welcoming its representatives as co-equals in the world of scholarship. The aloof attitude of the older disciplines is more marked in America than it is in Europe. Even in Europe it took some time before the modern universities recognized the birthright and the academic citizenship of the musical scholar.

There have been in Europe for the last century and a half scholars of the highest type, who have devoted their lives to the serious pursuit of musical research. But they have rarely been connected with a university. Within the last thirty or forty years that has been changed. Austria and Germany were the first countries in which universities made a place for the musical scholar. As far back as 1870 the University of Vienna had a professor of music who held his chair not as a teacher of composition, but as a critic and thinker on music. Eduard Hanslick, originally a journalist, the bitter opponent of Wagner and the Wagnerian school, had stirred up the whole musical world by a fascinatingly written essay, *On the Beautiful in Music*. It is hardly more than a fair-sized pamphlet, but its effect was so marked that it won the recognition of serious thinkers, even though many of them did not agree with Hanslick's conclusions.

Beginning with the early twentieth century one German university after another established a full professorial chair in "Musikwissenschaft" as it is called. There is now no German university in which there is not at least one (and often there are several) thoroughly trained professional musical scholar. The Sorbonne now has two professors of musicology. In England, where the two great universities have for centuries had professors of music who were composers, there is now at Cambridge one professor, Edward J. Dent, who is a musicologist in his own right. Scotland recognized the field earlier, when in 1891 Frederick Niecks, the Chopin biographer, was called to the University of Edinburgh, though he still had the official title of "Professor of Music."

That America should have lagged behind is not surprising. Our whole musical culture is younger than that of Europe. And the material, at any rate the historical documents upon which the musical research scholar feeds, is, except for our own American musical history, almost non-existent on this continent. But even with this handicap, the signs are not lacking that we are beginning in our colleges and universities to be not merely interested, but actively concerned about finding a place for the musical scholar and for taking advantage of the results of his labors.

Several years ago Oliver Strunk made for the American Council of Learned Societies a survey of musicology in American colleges and universities, which aroused much interest and gave food for thought. Mr. Strunk made his definition of musicology very wide indeed. That was necessary, for if he had confined himself to the kind of professional musicology offered in European schools his survey would have included hardly half a dozen names. But if we regard every course in the elements of harmony and every course in music appreciation as well as every elementary course in the history of music, as, in intent at least, an evidence of an intellectual and scientific approach to

music, we may safely say: "Here are the beginnings of musicological study in America." And if we accept this broad definition there is hardly a college or university in our country which has not given its tacit recognition to the subject.

Of course, music came into our colleges largely by way of the practical door. In most of our institutions of learning the theory teacher and the teacher of musical history was a practical musician, in many cases an artist of sterling worth. His position as an artist in the faculty was often a peculiar one, and the whole problem of the exact status of music in the college as a practical art has not yet been settled.

It had to be done this way in our country, for there were not enough professionally-trained musicologists in America who could be called into action. Waldo Selden Pratt at the Hartford Theological Seminary, and Edward Dickinson at Oberlin, were the nearest approach in the old guard to the musicologist of the European type. It is significant to note that one scholar, Jean Beck, whose researches in troubadour music brought him a great reputation in Europe, and who came to America some fifteen or twenty years ago, now teaches the history of music at the Curtis Institute of Music in Philadelphia. He also has a position in the Arts Faculty of the University of Pennsylvania, but not as a professor of musicology. He is Professor of French and lecturer on music.

It should be a matter of pride to all members of this Conference to know that the chairman of this section on music in the colleges,¹ Glen Haydon, is the latest recruit to the ranks of musicologists. Not long since he returned to America from a study period in Europe, with the stamp of approval of European musicology to his credit. Harvard University has asked a reputable European scholar, Hugo Leichtentritt, to come to Harvard this year as a guest lecturer to give regular courses in musicology. For a number of years G. S. Dickinson has offered to seniors in Vassar College a course in "The Elements of Musicological Method." Columbia University has for the past year had an instructor in musicology, Paul Lang, who has conducted seminars for beginners and for advanced students. C. W. Fox is an official instructor in Musicology at the Eastman School of Music of Rochester University. This shows that even our conservative Eastern universities are not indifferent to the new need.

IV

In order to make more clear the position which I believe the musicologist might and should hold in our American institutions of higher learning, let me draw a parallel. I have remarked that music came into many of our colleges as a practical art and not as a scientific study. But music is not the only practical subject with which the college deals. The teaching of languages and literature concerns one of the most important of the practical accomplishments of the human race. But the place of the scholar among the teachers of language and literature is well recognized. Even the more practical phases of this particular branch of education, such as rhetoric or dramatic art, are often entrusted to men whose reputations as scholars are far greater than their positions as orators or actors. As for the art of poetry, some of our most successful professors have never shone as poets, and yet they were held to be excellent professors.

¹ College and University Music Section of the Music Educators National Conference biennial meeting, Chicago, 1934, for which this paper was prepared.

Music and the other arts can never occupy so large a place in our educational scheme as language and literature. But the relative importance of the smaller place which they should take is still a matter of doubt or of discussion in many faculties. The representative arts have been more fortunate in this respect than music. Their materials can be gathered in museums and exhibitions; they can be considered much more calmly and objectively. Their historical relations and bearings are easier to reveal and to demonstrate. The teachers of the history of art have had the advantage of finding already in the faculties, full-fledged scholars, long since recognized and established, the professional archaeologists.

In this connection let me dwell a moment on the word "appreciation" which is so prominent in the discussions about the place of music in the college curriculum. If you were to suggest to departments of English that there should be more courses in the appreciation of literature or of poetry, you would probably receive the prompt response: "Every course we give, from English 1 to the most advanced graduate work, is a course in the appreciation of literature or of poetry. But we require of our students a certain amount of effort to master the course. The pleasant entertainment which you musicians give to your students under the name of an appreciation course, often with the definite statement that it will require no great mental effort on the part of the hearers, may be very good by way of relaxation or recreation, but it cannot be compared with our real academic work."

The teachers of art and of the history of art, realizing the danger of this situation, have managed, within the last decade or so, to crowd the word appreciation and the denomination "appreciation course" far into the background. It has almost entirely disappeared from their courses of study and their announcements. When we succeed in bringing about the same change for music, we shall have made a great forward stride.

The scholar in music can help his practical colleague greatly in this direction. He can and should make clear to his older academic brethren, that the art of music may be studied in such a way as to entitle it to a real place among the humanities even as a purely academic subject. The scholar in English or in any other language and literature is sure of his place. When the Beethoven or the Wagner scholar takes his place beside the Wordsworth or Browning scholar, when the Palestrina or the Bach scholar stands beside the Shakespeare or the Milton scholar, when the expert in the music of Machault or of the Florentine Trecentists is ranged with the Chaucer or the Dante expert, when the medievalist in music is the companion of the medievalist in history or in literature, then, and not until then, will the study of music in our colleges become not merely a pleasant or a practical addition admitted to the academic state by a generous sufferance, but a fully recognized academic discipline, worthy of the respect of all representatives of study and intellectual activity, even though they may not themselves follow that particular line of study.

MUSIC IN THE LIBERAL ARTS PROGRAM

CARL BRICKEN
University of Chicago



THE FOLLOWING OPINION is attributed to Mussolini: "Every regime is successively lyrical, administrative, and material. It lasts so long as it is occasionally brought back to the lyrical period."

My subject is "Music in the Liberal Arts Program." With your permission, I would like to consider music briefly from a broader angle. Music ranks high in the humanities. It is every man's property. The modern university cannot afford to ignore social trends in any of their aspects. It must recognize not only the cultural and inventive activities of the chosen few—nor only the priceless discoveries of science and research—but it must recognize and try to understand the potent undercurrent of the masses' emotions and sincere, if clumsy, attempts at expression.

In this country we have almost passed through the material period. We are pointing toward the lyrical. This lyricism will lean significantly toward music. It seems to me to be the greatest moment in the history of the universal language. There are definite aspects of this lyrical phase already noticeable among the proletariat, not only in Europe but also in America. European composers have already written a great many mass songs and symphonic works for the class-conscious workers of the world, and these works are heard by millions. In New York City there is a group known as the Composers' Collective of the Pierre Degeyter Club of New York, whose members are devoting their efforts to a creative expression of the proletarian point of view musically. We in the higher seats of learning must face these trends, and try to prepare the outgoing student to face an alive and alert world with an open, and, we hope, trained mind and ear.

Let me try to frame a few questions which may point out briefly some of the problems involved. I am forced to deal with these problems from two points of view as far as the student is concerned, i. e., for the student not intending to major in music, and for the student who does intend to major in it.

What does the average university or college student seek in a music course? What does he get? What does the university project? What does it give?

All of us have met the student with a credit slip in his hand and the question on his lips, "How soon can I get my degree?"—but precious little interest in the question "What can I get in music?" I do not believe that this is always the sin of the student. It is more the sin of the institution that fostered him. This type of student is often a candidate for professional standing. As soon as he receives his degree or certificate, he is stamped with the approval of the institution that graduated him. His receptivity and spirit are already practically annihilated, and he is just another labeled can of unripe produce to help clutter academic shelves, already congested.

The non-professional student is not very well prepared to undertake a profound study of music during the course of one academic year. He has a vague notion that a series of factual lectures with musical illustrations on the phonograph will give him adequate returns in the time thus spent. He can hear some music which they say is "cultural," and at the same time enjoy a pleasantly relaxed hour. It is the "gut-hound's" ideal. This course is called "Appreciation of Music," and too many times it resolves itself into a process of lassitudinous sponging on the student's part. Blessed student!

The phonograph grinds and the soul drinks in this aural nectar, poured out in the form of a quartet, or a symphony. With an average ability to take notes, he can make a fair enough case for himself in the examination. The word "appreciation" has been an increasing source of irritation to me. What is "appreciation of music," so-called? I would like to define it as intelligent participation, no matter how elementary the student's acquisitions. Practically any student who wants to learn something about music can sing a melody. Participation in even one phrase, musically performed, is worth more than the audition of an entire symphony vaguely comprehended. We have observed this carefully.

II

Each year the musical caliber of the matriculating student seems to be a little better. The university faces the obligation of giving this student not only a survey of music; it must give him an intimate introduction to music as a living form and not as a formal mold. I hope you will give me your sympathetic tolerance, if I try to answer these questions by the light of our own experiences at the University of Chicago these past three years. This might be more significant through the fact that we are now in the process of creation and development.

In preparing our survey course in the history of music, intended primarily for students not majoring in music, the following principle has been kept constantly in mind; i. e., to introduce the subject to the student through the background of his own experience and his own interests. Some three hundred students entering these courses have been subjected to rather searching tests to determine what that background is. The results show first that nearly all have had some instruction in piano or singing at one time or another, and second, that their musical tastes and interests run largely to comparatively modern music. But the student enthusiastically interested in music that is either very old or very new is a most unusual case. We accordingly organize our survey course around the body of living music in the modern concert repertory, beginning with Bach and ending with the music of the present day. At times the survey has been given in strict chronological order, beginning with a great foundation stone of modern music, "The Well-Tempered Clavichord" and ending with the challenge to the underlying concepts of the "48" in the contemporary experimentation with quarter-tones. At other times the chronological concept has been dispensed with, and the effort has been made to organize the work around the data collected in examining the entering student. It is still too early to determine which of these two methods of organization is the better.

In survey courses of this sort we believe that music and musical ideas are paramount. Accordingly, in the lectures the discussion of facts surrounding music and musicians is reduced to a minimum. This the student can read for himself. But it is of prime importance that he learn, for example, through first-hand experience to what extent the music of Beethoven influenced that of Schubert. Accordingly the student must, through his own first-hand knowledge of the scores, learn the parallels and the points of difference. This cannot be arrived at through a single isolated example of both composers. It can only be made significant through the study of a great many different works in which the same phenomena may be found.

Our general survey courses are of the sort commonly labeled "History and Appreciation of Music." For our own guidance we make a distinction

between these two terms, although an attempt is made to teach them together. Under the heading "History of Music" we place the essential facts that are connected with every score, but are external to it. Musical biography and the relationship of musical movements to parallel situations in literary and general historical trends—this material is essential to supplying the general intellectual needs of the students. But such material is related only vaguely to the actual experience of music itself. Most of this is covered by collateral reading on the student's part.

What is of greater importance is the actual study, and as thorough and searching a study as possible, of the work itself. This is what we term appreciation, and it, too, should be carried out as far as possible by the student himself.

Our dissatisfaction with the conventional methods in this field has caused us to constantly experiment in it. Our procedures are by no means crystallized, and we are by no means ready to say that we have solved our problem. So far, I can only report that all of our students entering the survey course have been carefully examined, and they reveal only a vague idea of the history of music. They are able only very feebly to identify pieces of music according to their composers, and are very seldom able to identify traditional forms of music at all. When they leave the course the great majority have a fairly solid idea of the growth and development of music in the last 250 years, are able by ear alone to identify the manners and styles of the significant creators within that period, and are also able by ear alone to identify the more commonly accepted musical forms. What is of greater importance still is the fact that the course inspires the greatest possible enthusiasm for music which continues beyond the one year in which it is given. By means of it, we believe intelligent and informed audiences are being created, and it has often been the means of discovery to the student himself of an interest in music that causes him to go beyond the horizon of the survey into more detailed work.

III

We have found that the divisional student, i. e., the student majoring in music, is handicapped mainly by untrained ears, and our first problem is to correct this as soon as possible. The theory courses are taught largely through dictation. The material for this dictation is carefully selected from the literature, thereby eliminating textbooks wherever possible. One year's work in keyboard harmony is required of every music major, and these classes derive real pleasure from the sight harmonization of folk tunes. For example, each folk tune is taken up as a project. It is studied without reference to the application of so-called rules. Each tune is sung and analyzed for its structure. The inharmonic tones are located and underlying chords are heard and determined by the student. After he plays it, it is subjected to revision and improvement. At length it emerges as a good workmanlike setting. Even counterpoint in two, three, and four voices is largely presented through dictation. It is the best method I know of definitely proving that the student actually hears the lines, separately and together. Four serious students enrolled last year for counterpoint. This year there are twelve. They must like it. There is not time to discuss other courses and procedures here. I have dwelt briefly on those approaches that seem important to us.

This talk began with a quotation about the trends of regimes. I want to close it by mentioning two incidents concerning two different students. One morning last month a student came hurriedly into my office, mopped his brow,

and said, "I've decided to go into music definitely after I get my master's degree in chemistry. What do you advise?" The boy is intelligent, an excellent chemistry student, and although haphazardly educated musically, is very gifted. He had been taking one course in counterpoint, and I could only tell him that the ultimate decision was his own. Instinctively he chose music.

Another student enrolled in the same class last fall. I found out soon after that his only background had been playing piano in a jazz band, and that his idea of taking one course in counterpoint was the blissful conviction that he would quickly learn to orchestrate jazz music. He soon began to flounder and could not carry on with the class. This sudden realization jolted him hard, but he came back this week and said, "I realize now how much I want to learn. I thought I could get everything I needed to know in this course, but I've decided to go into it now from the bottom and do it right." I am very grateful to that student.

If we who teach can keep alive in the student, as well as in ourselves, that small spark, which cannot be defined, we have done well indeed. To fan it into a flame—there lies greatness.

PART I—PAPERS, ADDRESSES, DISCUSSIONS



SECTION 3
VOCAL MUSIC

CHORAL WRITING BY CONTEMPORARY AMERICAN WRITERS

JACOB A. EVANSON

Ass't Professor of Music, Western Reserve University



I AM NOT A PROPHET nor the son of a prophet. Of that I am sure. But I am glad to acknowledge more than a passing interest in the musical scene about us. There are interesting things going on in this scene. In fact, though I do not prophesy, I do suspect we have immediately before us in this country a great era of creative music. I believe we have already entered this era. There is far more than mere handwriting on the wall. The signs seem unmistakable. An indigenous, American, contemporary, modern, creative, musical art seems a reality.

The term contemporary or modern music is a bit confusing and needs to be clear in our minds. Broadly speaking, the creative artists now living or who have lived in our own age fall into two very different groups. On the one hand is that group which is continuing the traditions of the romantic style. They are, so to speak, contemporary romanticists. However, the great forces that gave strength and vitality and conviction to those who lived and had their being in the romantic spirit, have long since begun to wane. With the waning of these impelling forces came a corresponding enfeeblement of its expression, whether in music, literature, drama, or all other forms of art. These men are making or have made a great contribution to our American musical culture in varied ways. But their creative writing can scarcely be said to be looking to the future or even to the present. It is very doubtful if we can look to them to speak out for us, and our own times, for they hardly speak for themselves. They are looking back. Their tongues and words are borrowed in greater or less degree from across the Atlantic. They talk of things that seem rather remote from us.

A striking parallel to our present state of musical art seems to be presented by the history of our American literary art. Almost three-fourths of a century ago Walt Whitman cried out in his characteristic manner:

"Come Muse, migrate from Greece and Ionia

Cross out, please, those immensely overpaid accounts,

Placard 'Removed' and 'To Let' on the rocks of your snowy Parnassus—

For know that a better, fresher, busier sphere, a wider, untried domain awaits, demands you."

And again in his prose works he exclaims,

"We must have new words, new potentialities of speech—an American range of self-expression . . . The times, the new people need a tongue accordingly, yes, and what is more, they will have such a tongue—will not be satisfied until it is evolved."

We have the poets Walt Whitman, Emily Dickinson, Robert Frost, E. A. Robinson, Vachael Lindsay, Carl Sandburg, and Edna St. Vincent Millay, and the dramatist Eugene O'Neill. These are sufficient to prove beyond doubt that in the field of literature the muse has migrated from Greece and Ionia. The new words have been captured to give her flight, and there is a new tongue by which to say them. We might complete this picture of authentic American masters of literature by adding the earlier writers, Poe, Hawthorne, and the philosophers Emerson, Thoreau and Lincoln.

But there is every reason to believe that America is also finding its real, authentic voice in music. The muse of music has also migrated to our shores and has been of late uncommonly active. A new language, expressive of the spirit of our times at least, if not of us, is evolving. These singers are the modernists; the second group of contemporary composers referred to above.

Even if I had the wit to go into a detailed analysis of modern music, this is not the place to do so. Much has been said and written about its objective features, as for instance, its texture. There is extreme expansion of traditional dissonance, atonality, polytonality, linear counterpoint, chordal counterpoint, tone-clusters, modality, chromaticism, whole-toned scale, Schonbergian twelve-toned scale, and "what have you." Henry Osgood in his book *So This Is Jazz* came to the conclusion that jazz cannot be defined by its technique. Only its spirit defines it. This seems to be equally true of our modern music. With all the current emphasis on the *materials* of composition, it no doubt remains the *spirit* that stamps it as modern. The works of such composers as Vaughan Williams and Gustav Holst seem modern, even when they use conservative procedures. However, in the most characteristic manifestations of modern music, we undoubtedly find both a new spirit and a new procedure in expressing it.

With all the interest and attention given to the materials of composition in the immediate past, it is at least interesting to speculate in passing if the period is not very much like that which preceded Josquin de Pres. Obviously, that titan would have been helpless without the experiments that went before him. Martin Luther, who was a contemporary of Josquin de Pres, said, "Others do what they can with notes. Josquin de Pres does what he wishes."

It is probably safe to assume that most composers today, as in every other age, are doing what they can with notes. For, in many instances, we look in vain for a "spiritual resonance" in their works. How many, or who, are doing "what they wish" with the notes, is not always easy to say, for we do not always discern their meaning, which to a later generation will no doubt be very clear. We are too close to our own age for a final estimate. We cannot be sure who the de Pres are. All we can do is point out what appeals to us now, on the basis of such performances as we may have made ourselves, or been fortunate enough to hear, and such scores as we may have had the opportunity to examine.

In a hasty glance over Europe, England perhaps comes first to mind in thinking about choral works. Here we find, to mention only a very few:

Arnold Bax
Frederick Delius
Gustav Holst
Constant Lambert

Herbert Howells
Peter Warlock
R. Vaughan Williams
Healy Willan (Canadian)

Among the modern French who have written challengingly for choirs are:

Caplet
Debussy
Honneger
d'Indy

Milhaud
Pierne
Ravel
Florent Schmitt

Among the Germans there are such men as:

Hugo Distler
Karl Gerstberger
Hugo Herrmann

Paul Hindemith
Heinrich Kaminski
Anton Webern

Among the Hungarians there is the distinguished duo of:

Bela Bartok

Zoltan Kodaly

And in Austria there is Alois Haba, Ernst Krenek and Arnold Schonberg. In Prussia there is Stravinsky, and in Finland the great Sibelius.

All these are European men, but they are of our own age, and have written for voices in an interesting way and often with distinction and great inspiration. How many of their works appear on our programs? Not very many, I dare say. I believe they should find an increasing place.

II

And now, to return to the American scene, how many of us who are choral directors are familiar with the choral works of: Ernest Bloch, Howard Brockway, John Alden Carpenter, Aaron Copland, Eric de Lamarter, Robert Delaney, Percy Grainger, Howard Hanson, Werner Josten, Norman Lockwood, Charles Martin Loeffler, Clarence Loomis, Quinto Maganini, Leo Ornstein, Lazare Saminsky, Arthur Shepherd, Melville Smith, Leo Sowerby, Deems Taylor, Virgil Thompson and Randall Thompson, to mention in alphabetical order only a very partial list of modern American composers who have written for voices.

Some of these men are not native born to be sure, but place of birth is an accident. The important thing is that all these men have identified themselves with our American life. Still more important, they are creative musicians of a high order who are eminently equipped technically to express themselves. And most important of all, they *have* expressed themselves. Modern choral music in this country is not some hypothetical phenomenon of prophecy. It is already here.

From California to Maine come these men who are writing our new music. They are as different as their varied backgrounds, and so is their most characteristic music. I do not look for "Made in America" labels by which to identify this music as American. In fact, I am not sure what these labels should be like. It is indeed doubtful if we have a musical Walt Whitman or Carl Sandburg as yet, but I am sure they are in the making. What has already been achieved is nothing short of a miracle, and it is all the greater because it has been done virtually over night. It is sufficient that our present composers who are in our own midst have something to say that is vital and important, and that they are saying it well—in fact, so well that the best of our native choral music bears comparison with any that is being written anywhere today.

But this music, like all other music, exists only in performance, not on paper. If we are to have our own musical culture, and if we are to be a part of it, we must use this music. I shall not urge it from the doubtful motive of national patriotism. I urge its investigation and use on purely practical, if not selfish, grounds. I testify to an abiding and absorbing interest in all styles of music, which are our priceless heritage. To be sure we must sing the great folk songs, be stirred by the romantic masterpieces and warmed by the nobility of the classic music; we are in need of the spiritual lift of the modal polyphony and its exalted parent, plain chant. But we are most in need of a music that shall express us as we are today. We are living in the year of our Lord, 1934; and life is good—better than it ever has been before—wars and the depression notwithstanding.

All language of the past is inadequate. We need a new musical speech and we *do* have it in our new music, not complete perhaps, but a thrilling start. I know of nothing that we may do that will give as great interest, vitality and importance to our choral program as the study of modern works. Its use is exhilarating. Its disciplinary powers are enormous. It develops a technical excellence unequalled by any other type of music. It is fascinating and students will learn it faster than their teachers. I recommend to those of you to whom this music is not known, that you read the concluding chapters of John Tasker Howard's *Our American Music* and purchase the latest edition of *American Composers of Today*, published by the International Society of Contemporary Music, 50 E. 68th Street, New York City. Then search the publishers' catalogs and secure copies of the music of these men. Acquaint yourself with them and use what is suitable to your own resources and needs. Many of these composers have works in manuscript, record of which will be found in the catalog of *American Composers of Today*, just referred to. They are only too glad to let you see the manuscripts, if you will evince the slightest interest and the possibility of a performance. Write to them, and do not forget the European modern music for its own sake, and because the total output of modern choral works is limited. This will complete your picture of our contemporary music. All this will be an investment that will pay great dividends.

Perhaps you are saying this is all very well for college, but this music is too difficult for high school. I grant there is truth in this. But not all this music is difficult, and there are many high school choirs in the country that can successfully meet the difficulties of much of this new music. Did not the National High School Chorus of 1932 at Cleveland sing Constant Lambert's *Rio Grande*?

But there are other reasons why we should know this music. In the first place, as a part of our general culture, even if we are teaching kindergarten. In the second place, modern music does not necessarily mean difficult music, and composers will do anything in their power to write practical and suitable music for us if we but give them a chance. Many of the best composers of England have written for even little children. Paul Hindemith and Hugo Herrmann have also written conspicuously for children. This modern music is not a fixed, static thing. It is influx, it is alive, and you and I actually have the thrilling opportunity of a humble but important part in its making.

We are in urgent need of a whole range of modern musical speech which shall express the full gamut of American life. We have in our midst a whole coterie of creative artists of high rank. They have already written distinguished music. We owe it to ourselves and our work to use this music. Moreover, as men and women who pretend to be living in the present, it is absurd not to avail ourselves of the most exciting phase of our work. This use will inspire more music by our composers, which will, in turn, give new impetus to our work, and so the happy round will continue. America's great musical prophets will eventually come to counsel us. America will not only go singing to her destiny—but she will sing her own songs.

BENEFITS OF CHORAL SINGING

MARSHALL BARTHOLOMEW

Director, Yale Glee Club, New Haven, Connecticut



IT HAS LONG SINCE become a matter of common knowledge in the theater and among public speakers that the best, in fact the only, way to properly build up and discipline the speaking voice is by means of singing lessons. And any language teacher will tell you that the more subtle and beautiful nuances of language are adequately caught and interpreted only by students with musically trained ears.

We need only analyze the fundamental points which constitute a well-equipped singing voice to see how perfectly they describe the virtues which we seek and so seldom find in speech: tone quality, pitch, diction, purity of vowel pronunciation, good phrasing, breath control; command of such technical matters as legato, staccato, accent, rhythmic flow, dynamics. Indeed, the persuasive and emotional powers of well-modulated speech are so great that all of us can remember occasions when we have been more influenced by the speaker's voice than by what he had to say. All of which accounts for the frequent disappointment we experience when reading in cold print the words of some orator, preacher or actor which thrilled us to the core under the spell of their dramatic and musical presentation.

In sad contrast to the music of well-spoken speech is the rasping cackle that issues from the throats of the average untutored American. Perhaps it is the noise of modern existence which has forced so many of us from childhood on to tighten up our voices and produce the offending sounds which have gained Americans such a poor reputation in foreign countries. Certainly the atmosphere of the subway, the steel riveter, the fire siren, the incessant snort of automobile horns, the devastating influence of organized cheering at our major athletic events in school and college, the crash and roar of modern industrial life, are not conducive to well-modulated, low-pitched voices. In fact, we have all become so accustomed to noise as an accompaniment to conversation that it is a common practice in this country to turn on the radio to have something to talk against.

Where shall we attack this national problem of ugly speaking voices if not in our schools? School teachers must be prepared to correct the disagreeable sounds which children have been permitted to develop. Every teacher is ready to acknowledge this obligation, but few of them are technically equipped to cope with it. Unfortunately the training of the singing voice is a science, and no teacher, however willing, can train a voice unless he himself has been trained as a voice teacher. So any sweeping reform which will benefit speech and raise the appreciation of language, must be preceded by a systematic effort to find more teachers who really understand and can apply the fundamental principles of singing. Fortunately, this need has already been foreseen by the leading workers in this field, and it is becoming more and more possible for young teachers to secure special training of a nature to equip them to do effective service in the training of the singing voice. It is impossible for me, however, to appear particularly optimistic as to the speed with which this development can take place. Certainly in no field of education is there a greater chaos of conflicting opinions with regard to method and principle than in singing.

In my work at Yale I have occasion to try the voices each fall of about 150 incoming freshmen who present themselves as candidates for the glee club. These young men come from every state in the Union, and represent

dozens of private and public schools from many states. Many of them have had private lessons in singing. The results are anything but inspiring, and in not a few cases those who have had singing lessons are worse off than those who have not studied at all. Incorrect methods have developed faulty habits which are exceedingly difficult to correct. I would like to mention two points in this connection:

(1) *The director of a choir or a glee club must know something about singing.* No institution would think of putting a singer in charge of an orchestra. We do not expect a soprano in the choir to teach violin or clarinet. But more often than not, I find choruses under the direction of a band leader, a church organist, a pianist, with no technical knowledge whatever of the human voice. This leads frequently to the damage and sometimes to the complete ruination of many promising young voices. It stands to reason that a choral conductor either should be himself an intelligently trained singer, a singing teacher, or that he should have as his associate someone who can serve in that capacity.

(2) *Another fundamental source of trouble grows out of the false theory that music too high or too difficult to be sung individually without vocal strain, may safely be performed in ensemble.* This is utterly unreasonable and contrary to fact. No competent athletic trainer would think of matching his adolescent candidates against experienced professional athletes, but we frequently find school and college choruses trying to sing music which can only be adequately performed by adult singers. It is one thing to choose a group of especially talented singers out of a large student body and perform with them a difficult, classical program; it is quite a different matter, but surely of equal importance, to take large numbers of young, untrained voices and teach them to enjoy their own singing and how to use their voices correctly. And this second, and what is too often considered lesser, task requires in my opinion a more expert knowledge of the voice as an instrument than the first.

When well taught the benefits of training the singing voice in relation to speech and appreciation of language are more far-reaching than elocution lessons. Nothing is more artificial or stilted than the carefully acquired accent, the self-consciousness that is so hard to lose when Willie comes forward to speak his piece. The well-modulated voice, the breath control, the purity of vowel, which comes naturally as a result of learning how to sing under a good teacher, makes it easy to appreciate language and to put into the spoken word those musical elements which make it pleasant to listen to.

It would be easy for me to elaborate on this subject. I have spent most of my life singing and working in fields of activity connected with choral music. I believe heartily in its benefits, physically, mentally, spiritually, socially. And I rejoice that singing is year by year assuming a more important role in the educational program of our schools and colleges. I rejoice also at the growing acknowledgment of the important fact that *the training of the human voice is a highly scientific and specialized branch of instruction*, and cannot be left with impunity to the mercy of anyone who may come along. Nothing is so completely master of your contact with others as your own voice. Nothing can more speedily damage the impression you make upon strangers than faulty speech.

Language is a living thing, and the man who has been trained to make of the spoken word a musical and vibrant medium of conveying his thoughts and feelings to others has a life-long advantage over his less fortunate

brother, who must throughout life be condemned to express his finest emotions, his most ardent convictions upon a crude and inadequate instrument. The proper use of the voice is no mystery. The establishment of those principles which make both our speaking and singing a pleasure to ourselves and our neighbors is something that can reasonably be undertaken and carried to a successful conclusion as part of our school education. When young America has learned to sing, it will at the same time have learned to speak and to more fully understand and appreciate the value and the beauty of language.

THE SPIRIT OF THE SIXTEENTH CENTURY POLYPHONIC MUSIC

REVEREND EDWIN V. HOOVER

Director, The Cardinal's Cathedral Choristers, Chicago



DURING THE PAST TWO DECADES there has been an extraordinary revival of interest in the liturgy of the Catholic church, in her ceremonial, Gregorian Chant, in the popularization of her prayers—in a word, all the charm, dignity, rich profusion of color and warmth that appeal to the aesthetic sense of the worshipper. Let me trace rather cursorily the development of music in the Catholic church.

When Christ established the church, it numbered most of its adherents as converts from Judaism. They were familiar with Hebrew chant—the antiphonal style where the entire congregation responds to the salutation or exclamations of praise of the high priest. The first Christians were converted Jews—familiar with the synagogue, and it is only natural to assume that they took all that was beautiful to embellish the new Christian religion. The earliest music in the Christian church can be said to have been of decided Jewish tenor, with the outward form of Greek modality.

The next names that we come across in the story of music are those of St. Ambrose and St. Gregory. Without entering into the matter too thoroughly, suffice it to say that the plain chant was the official language of a people who would raise their voices in song to God.

By the year 600 A. D., the chant had more or less reached maturity; St. Gregory himself was a zealous teacher of it, and he founded singing schools for its practice all over Europe. The spread of the Roman chant throughout France, Germany, and Switzerland was due in the main to the Emperor Charlemagne, who founded many schools, of which St. Gall was the chief; and it is to the St. Gall manuscripts, which still exist reproduced in facsimile by the Solemnnes monks, that we owe much of our present knowledge of plain chant as it existed in the old days when it was a living art.

About the year 1000 A. D., we find traces of attempts to embellish and elaborate the chant, and for the next 400 years the melodies gradually lose their original simple directness, and become more self-conscious and artificial. It is from the fourteenth century, when polyphony obtained a recognized position in the church, that we must date the decline of the plain chant.

Under the spell of the new music, the ancient chant was more and more neglected, until by the time of Palestrina its traditions had been well-nigh lost. An attempt was made to restore it to its former place of honor in 1614, but the results were unsuccessful. Until quite recent times, there were many dioceses throughout Europe possessing their own version of the plain chant, and the two editions which became most popular were those known as Mechlin and Ratisbon. It is to the monks of Solemnnes that we owe the restoration of the old church melodies to their original form. For nearly fifty years they have patiently labored, collecting manuscripts from every country in Europe and publishing photographic reproductions of them.

A knowledge of this paleography is imperative, if the director would really understand his art and equip himself thoroughly for his work.

We can no more regard the old Gregorian melodies as barbaric because of their remoteness, than we can apply the term barbaric to Gothic architecture or other contemporary forms of art. However much plain chant may differ from modern music, a genuine study of it will soon reveal the fact that it is not the tuneless, formless thing which some writers would have us believe. It has both a rhythmic and a melodic form of its own—perfectly intelligible to the conscientious student, and whatever the developments of modern music may have been, plain chant was at one time a living

art, and it is worthy of the reverence due to any art which has had at one time the power to move the hearts of men.

POLYPHONY

Like all other periods of art, the polyphonic period cannot be marked off by any sharp dividing lines from the periods which preceded and followed it. As early as the twelfth century, when plain chant was still more or less alive, we find crude attempts at the combination of melodies, and in the thirteenth century, when plain chant was still holding its official place, we have the marvelous canon, "Summer Is Coming In." Such a perfect example as this English canon cannot be regarded as an isolated effort, even though equal contemporary specimens have not come down to us.

It is not my intention to go into the technical details of polyphony, but to call attention to its beginning, to its general character, and to its special fitness for service in the church. Like all other arts, it was in its inception entirely empirical.

We are all familiar at the present day with the individual who can never hear a piece of unison singing without attempting to accompany it with an extemporaneous part of his own. Those who have had the misfortune to sit in church next to a person addicted to the practice of "singing thirds" will understand what I mean. It was in this way that we had the beginning of polyphony. Voices more or less skilled were given to adding extemporaneous melodies to the ones sung in church by the main body. The practice grew more and more general, but since the art of music had always been ahead of its theory, it was a considerable time before any attempt was made to commit these additional parts to writing. At first, of course, they were crude enough, but gradually they took more definite shape, until their final development was reached in the perfect art of Palestrina, Byrd, Vittoria, and Di Lasso. The essential difference between polyphony and modern music is this: Modern music is the emotional effect produced by struck discords and their ultimate resolution; polyphony is a combination of two or more melodies, which flow side by side, and produce recurring climaxes by the impact of beautiful chords at intervals. In polyphony, each part is a melody in itself; hence, its appearance of formlessness to the one who is accustomed always to hear the "tune at the top."

Polyphony reached its zenith at the time of the Renaissance—when the new learning flooded Europe and opened up again the glories of ancient Greece. Medievalism may then be said to have come to an end. There was a complete break with the past in every department of art save in that of music. The other arts had become more human and less spiritual. Classic polyphony had not broken with the past, but was a logical and natural development of the ancient plain chant. It harkened back to no pagan models, but was in itself a pouring out of the spirit of the church in a form which was the church's own. Whatever new forms music subsequently took were developed outside and were secular in character.

MODERN MUSIC

Just as plain chant overlapped classic polyphony, so polyphony overlapped modern music in its earlier stages. The great composers had been primarily church musicians, making occasional excursions into the regions of secular work, and now we have an increasing school of composers mainly occupied with secular work and with whom the production of music for the church fills only a portion of their artistic career. Just as it was true that musicians living in an entirely ecclesiastical atmosphere would not have any great amount of success in their secular work, so it is true that musicians

whose pursuits were mainly secular could not hope to preserve the ecclesiastical atmosphere in their compositions for the church. The more individualistic their modes of expression, the less the trace of that serene aloofness which characterized the church music of those to whom it was a life's work and not an incident in their career. Even in the transition periods of the seventeenth and eighteenth centuries, this became very marked. From Rome with its more or less severe traditions, the center of gravity was shifting to the courts of various grand dukes, prince-bishops, and nobles, whose ecclesiastical establishments were maintained in the same spirit as their opera houses, and where their group of composers and performers were occupied in providing for both music which exhibited no appreciable difference in style. Thus was the new tradition of massed music developed, and its culmination was reached in the masses of the Viennese school, Mozart, Haydn, Michael and Joseph—beautiful in musical design but secular in character and reflecting entirely the pagan spirit of the eighteenth century.

With regard to later compositions of the church, it is necessary to bear in mind what a complete and fascinating subject for musical treatment the mass is for the secular mind; consequently, all great composers up to the present time continue to set it, bringing to their music all of the increasing elaborateness of modern technique. In fact, from Bach onwards, their treatment of the subject was entirely symphonic. Musical expression and musical completeness had entirely become the primary objects. In vain do we look for the ecclesiastical spirit—that thing so subtle in itself and difficult of definition, but so real to the artist who has ears to hear and a soul to feel.

THE ESSENTIAL FITNESS OF THE OLD MUSIC

I think we may say that modern individualistic music, with its realism and emotionalism, may stir human feeling, but it can never create that atmosphere of serene spiritual ecstasy that the old music generates. When Byrd and Palestrina and Josquin wrote, all men were religious. "It is worth while to glance for a moment at the music which, though not Catholic in spirit, has been written for the Roman church since Byrd and Palestrina. Peace had departed from the heart of man, leaving in its place apprehensions and fears and the hundred other terrors of the religious revivalist. The other composers sought to find expression for their personal religious emotions, their hopes and fears, and instead of the old forms in which, so to speak, general moods, the moods of multitudes, alone could be expressed, they had recourse to the secular forms which had grown out of the dance and secular song. These served admirably Purcell, then Bach and Handel. Then, when the later great Germans arrived, Haydn, Mozart, and Beethoven—all secular composers—and tried their hands at sacred music, they set Roman Catholic words to music which in form and spirit is Protestant. The spirit was more and more neglected; the fine composers tried to write simply fine music; the inferior men were content with pretty tunes and gay, rattling rhythms.

"The masses of Haydn, Mozart, and Beethoven were all written primarily as show pieces in the best sense of the word, pieces for the concert room, rather than for the church, or for the church regarded as a concert room. Haydn and Mozart wrote to please their patrons. Beethoven was many a mile away from old Catholic feeling. All three wrote first and foremost as modern composers, using every device they knew to add to the purely musical interest of their work. Sincere they were, but their sincerity was another thing from the profound, naïve sincerity of the earlier men. The older music rolls along without a suggestion of display, lovely melody winding round lovely melody, and all combining to form a broad, sweeping, harmonious mass

of tone that carried the spirit resistlessly with it. This is the true devotional music."

PRESENT-DAY CONDITION OF CHURCH MUSIC

The Holy Fathers, Pius X, Benedict XV, and our own Pius XI, have voiced their appeals to the Catholic world to return to the spirit of the old masters where church music is concerned. This is not meant to be the exclusive use of plain chant, but recognizes also all those forms, polyphony, which is the outgrowth of plain chant, as well as modern compositions that are construed in that ecclesiastical spirit. The revival of music goes on happily in many of our Catholic countries. In Italy, we have the Pontifical School of Music, established by Papal decree at Rome, where the foremost exponents of the Italian love of melody teach. There we have the memory of Father De Santis, the founder; Monsignor Perosi, the present director of the Sistine Choir; Monsignor Casimiri, director of the St. John Lateran Choir, who only recently made a world tour, astonishing the laity and the critic alike with the beauty and prayerfulness of the polyphonic school of music. There, too, Monsignor Refice receives pupils from all over the Catholic world, who come to him to study. Each year this school graduates priest-musicians who go out into the world to put into practice those principles learned in the city that knew Palestrina.

In Germany, some years back, Dr. Haberl, together with his associates, Haller, Griesbacher, Neuermeier, and Renner, founded the Cecilian Verein, for the sole purpose of reviving the spirit of the old masters. These men made exhaustive researches, and to them is due the credit for the monumental collection of thirty-three volumes of Palestrinian music. Their influence on church music has been noticeably felt in doing away with the Viennese masses of Mozart, Weber, and Haydn, in favor of the strictly ecclesiastical polyphony.

In France, we have the incomparable Abbey of Solemnes. At any of the services one may instinctively feel the radiating influence of the monks on their heterogeneous congregation—every nationality represented, and each one eager to bring home with him some lesson learned there in the advance of music.

Everyone is familiar with the work of Dr. Terry in Westminster Cathedral in London. His influence is felt throughout the entire British domain and in America as well. For it is after the English school of music that the Paulist Choristers under Father Finn made their notable success. Catholic music in England had an added spur to advancement given it by the magnificent condition of Anglican church music, for the Anglican schools of music are all endowed, and are therefore able to counteract all of the untoward influences of outdoor life on the delicate voice of the boy chorister.

In America, we have the Pius X School of Music in New York, founded by Mrs. Justine Ward. Her system of pedagogy has been adopted by numerous choir directors, and its success shows forth in many of the convent schools where the nuns have introduced it.

Today, I shall present for your approval several examples of sixteenth century polyphonic music, the magnificent expression of man's faith and hope; and where I may have failed at describing the depth of feeling, the mystic sense of devotion, the nearness to God, and the pathos of music written by men of a religious turn of mind, perhaps the compositions that we shall render will make up for any deficiency in point of explanation. [Here followed the program by The Cardinal's Cathedral Choristers, Chicago.]

VOICE TRAINING CLASSES AS A BASIS FOR HIGH SCHOOL CHOIRS

ALFRED SPOUSE

Supervisor of High School Music, Rochester, New York



IT IS NOT ONLY in politics that we are confronted with a "New Deal." As all things material are in a constant state of flux, so our educational aims, objectives and methodology are ever changing (for the better, we hope). The musical horizon in our high school program has likewise widened measurably.

Only a very few years ago our school choruses, known variously as "special choruses" or "glee clubs," had very limited objectives and were definitely inferior in accomplishment compared with the instrumental groups. How recently we heard the statement at every conference that action must be taken to stimulate choral singing to something near the point of excellence already reached by high school bands and orchestras.

Today it seems incredible when we realize the giant steps which have been made in that direction. Of course, there have long been oases in the choral desert, so to speak, such as city and state contests in the Middle West, as for instance the Inter-State Contest when the Conference met at Kansas City. Mrs. Pitts' fine choirs at Omaha, Miss Kiess' junior high choruses at Evanston, Griffith Jones' choirs at Cleveland, Luvaas' excellent groups at Erie, and Jacob Evanson's amazing Flint choir were instances pointing the way to the possibilities of the future. Noble Cain's high school choir is another example, and still others may have inadvertently been forgotten for the moment. But in any survey of the stimulation in choral music as we view it today, one must recognize at once the impelling force of the National High School Choruses of the Old Master, Hollis Dann, the spectacular and dramatic success of which awakened the entire educational forces of the country to approval and coöperation.

Suddenly the limited repertoire of high school choral organizations was expanded to hitherto unimagined broadness, and the names of Palestrina, Bach, Purcell, Tchaikowsky, Gretchaninoff, Rachmaninoff, Cui, Franck, and other eminences began to have new significance to us all through intimate experience with their choral music. Listen to what Noble Cain said at Des Moines three years ago: "It is hoped that Dr. Dann's choral program, securely backed by the National Conference, will succeed in establishing units all over this whole country, whereby American choral music will be greatly developed until there will be a cappella choirs in every village and hamlet, and in the large cities, a union of several hundreds which may come together at least once each year in great national festivals." Here is a fine ambition, not yet realized of course, but on its way toward accomplishment in a way which is typically American. Once let our people make up their minds that a given action is "the thing to do," that thing is as good as done. So all over the country we now have so-called a cappella choirs in countless schools, accompanied incidentally by a terrific run on the type of music characterized by John Erskine as "museum pieces."

Be that as it may, the new condition demands consideration from the standpoint of these questions: Are the untrained voices of our youngsters capable of singing this greater music without being harmed? Have these untrained and youthful singers the vocal resources necessary to express the full interpretation desired by the composers? Can untrained and youthful voices safely and artistically sustain long fortissimo phrases in the higher registers of the voice? Can they achieve a good *pianissimo*, the *crescendo* and *di-*

minuendo, the *mesa di voce*? Are they so equipped as to enter into the magnificent temperament of this great music and not force their voices? These and other basic challenges must be met and answered by all vocal conductors who have a vestige of what is called "conscience."

To a conductor who is instrumentally trained, such considerations may not seem important. In the playing of a violin, too vigorous bowing merely produces a harsh tone from an inanimate instrument which is not necessarily harmed thereby. In the singing of a high school tenor, pressing the tone is bound to do grave, perhaps incurable, injury to a human voice.

It is notorious that professional conductors of orchestras, when called upon to conduct choruses, are merciless in their demands for massed tonal effects. Let our public school supervisors, who have majored in instrumental conducting, beware lest they fall into the error of making instrumental demands upon vocal resources.

This newer choral trend deliberately enters a field where vocal accomplishments not hitherto required are suddenly demanded of our young singers. Is there any adequate way to prepare them? Any way to provide them with the skills and techniques with which they should be armed before attempting such formidable music? There is. It is the voice training class, which some of us have been advocating for years before this and the Sectional Conferences, and which, thanks to the discernment of the teachers in these great Conferences, has become a definite part of the vocal program in many of our leading systems, and is constantly spreading.

My contention today is, that while formerly a program of formal voice training in high schools was highly desirable, it now becomes, owing to the newer choral demands, absolutely necessary. Let us enumerate the qualities we would like each applicant for our model a cappella choir to possess. First, we would require what we call a "good" voice with ample range. We want tenors who can sing the tenor G and occasionally A smoothly and flexibly. We want sopranos with even a greater range, calling upon some of them for the high C. We want basses with carrying quality (and an entirely new massiveness?) on the low F and often for even the D below. The middle voices need sonority and solidity, and all of them need an entirely new flexibility for the florid passages which so often occur in this greater music. We want ability to sing dramatic passages with amply sustained forte and fortissimo quantity and quality. We want ability to sing high passages with beautiful pianissimo. We want the ability to progress from one to the other with even quality. We want exact interval recognition and execution so that the singing may be perfectly in tune. We want diction so exquisite that audiences may understand every word. We want poise. (In most competitions a special mark is given for appearance and posture.) We want the ability to understand and interpret the music, so as to give an artistic performance, and are not satisfied with merely singing the notes and words.

Most of these desirable qualities require a highly specialized training for which there is no time in the choral rehearsal. Moreover, it is obvious that these skills should be at least partially acquired before a singer enters the model choir. The most a conductor can hope to do in rehearsal is take a short time for vocal setting-up exercises. The real fundamental work and study must be done elsewhere. That elsewhere, so far as our public schools are concerned, must be the voice training class. Here the fundamentals of singing, namely efficient breath management and skill in the use of the dia-

phragm, must be imparted, studied, practiced and learned. Here words, and their component parts, the vowels and consonants must be analyzed and performed. It is here that resonance is acquired, together with the forte and the pianissimo tones, the *sostenuto*, the *legato*, the *mesa di voce* and the other artistic devices used in singing. Here flexibility and agility are achieved and used in solo singing. Here too is platform poise acquired, by solo singing before critical groups, day after day, done as commonly and as much a matter of routine as oral recitation in English at the same level. Here also, because of the uniformity of instruction, will result that homogeneity of tone production and projection which the conductor needs for his finished performance.

II

We have here recorded the important qualities deemed necessary for the adequate performance of the type of choral music now favored in our high schools. Let us now consider briefly some of the conditions which tend to defeat the ideal performance of such music. I refer to four outstanding points which in many choruses invite unfavorable comment, as follows:

Forte passages which are sung by main strength, having therefore neither dramatic quality nor any color whatever; pianissimo passages, which having no vital foundation are feeble and lack carrying capacity; diction which is as inelegant as the generality of our colloquial speech; deviation from pitch both relatively as to the harmonic parts and positively as falling consistently from the given key.

Clearly the first three in this list may be entirely eliminated and the last greatly helped by objective training in a properly conducted voice class. Ask untrained singers for a loud tone and they respond according to their lights, with red faces and swelling necks. Ask for a pianissimo and half of them cannot respond at all. Why not assemble them in a voice training class and impart to them the theory of diaphragmatic support and knowledge of the three resonances? Teach them about articulation and enunciation through solo singing before a critical and coöperative group of colleagues. Teach them to understand and appreciate the nuances of expression and interpretation. With a rational equipment like this, you can then demand, and expect to get, that glorious and inspired singing which will carry you, conductor and chorus, to new frontiers of accomplishment.

SENIOR HIGH SCHOOL VOICE TRAINING CLASSES

FREDERICK H. HAYWOOD
Teacher of Voice, New York City



DURING A COMPARATIVELY short period of time voice training classes have advanced from a position of obscurity to one of importance in the music education program. The oft-repeated question, "Are voice training classes practical and effective?" has been forever answered in the affirmative. The skeptics are falling into line with the realization that the voice training class is not the fancy of a demented person nor the illusion of a fanatic. The possibilities, advantages, and far-reaching influences of the voice class have surpassed the most sanguine dreams of those who have led the way to an appreciation of this particular form of procedure in voice training.

After seventeen years of experience with classes of all types and sizes, I feel that the possibilities of the voice class are unlimited. This statement is made with a full realization of its meaning. We can take students to very much higher grades of achievement than anyone would suppose possible, providing we are given the time necessary to success in any plan of instruction. A student who is confined solely to class work for a period of three, four or five years should perform in the manner of an advanced student without divulging the fact that he has been deprived of private lessons.

The advantages are such that I hope the day will come when every private student will be compelled to study in a class of at least five students, as a supplement to his private lessons, regardless of the number he can afford to take each week.

First of all, the class lesson must be pedagogically presented. It must have an objective, and the procedure used to arrive at the objective must be orderly in presentation and understandable in every detail. The "hit or miss" lessons without plan cannot succeed. The waste of time, energy and purpose resulting from a lesson without a plan is to be deplored.

My remarks about the far-reaching influences will be confined to the musical aspects of the subject. Voice training should never be a game of matching tones—neither between tones made by the teacher and repeated by the student, nor between tones of one part of the scale and tones of another part of the scale in the same voice. A correctly organized physical condition and a supple coordination of this condition is the first requirement. From this the normal tone of each voice will be produced, which will be the best quality possible at that period of training. Any suggestion of some particular tone quality in the first lessons is useless and generally misleading.

The subjects of rhythm, melody and language forms should be introduced very early in the training of all students. Thus you will avoid the error of parroting tones, and make of your subject a real musical experience for your young singers. The musical influence of the voice class lies in the opportunity to train in musicianship and music appreciation through song.

I have not the time to enumerate the far-reaching influences of the voice class as a part of the glee club and choral group periods. These will be handled by our able colleagues who have daily experience in the field.

Just a word about teacher training before I begin the demonstration. In the teacher training groups which have been extensively organized in many parts of the country, it has been proved that the teacher with a consciousness of his own singing voice can shed half of the drudgery of his work, and obtain

results with his classes that the voiceless teacher can not hope to attain. There are possibilities, advantages, and far-reaching influences in the voice class for the teacher as well as for the student.

[This introduction was followed by a demonstration with students from the Hyde Park School, Chicago, O. E. Robinson, Supervisor of Music.]



THE INCLUSIVE CHORUS IN THE HIGH SCHOOL

LAURA BRYANT

Director of Music, Ithaca, New York

President, Eastern Music Supervisors Conference (1933-35)

NOT SO MANY years ago, the high school chorus was practically the only form of singing in the high school. Later came the boys' glee club, then the girls' glee club, recently voice classes and now the combination of the girls' and boys' clubs into the misnamed a cappella choir. To be called "a cappella" or not to be called "a cappella" is now the question. Like so many newly coined words and slang terms, usage wins, so that our new dictionaries are fearfully full of most extraordinary acceptances—terms our grandparents would have been shocked to hear used are now calmly authorized in a dictionary. So like "normalcy," "motivate," "contact," "integration" and many other newer words—"a cappella" is having its day.

Is the high school chorus endangered by these newer, smaller organizations? It certainly is.

What is the relative value of maintaining a high school chorus, vs. the smaller groups, if both cannot be maintained? Of course, if all can be maintained all the better but the first answer would be "the greatest good to the greatest number."

What are some of the values of a large chorus? Having been fortunate enough to teach in a community where a large chorus has been kept going in the high school over a long period of years, I have been able to see the effect on the community, generation after generation.

We are all agreed that singing in parts is of inestimable pleasure and value to every one. We are mostly agreed that singing should be a daily activity in the educational plan for every child until high school age.

A president of Vassar once said in a commencement address, "There is a great gulf fixed between those who have a bath daily and those who have only the Saturday night habit." So there is a great gulf fixed between those who have had daily training in singing, and those who have had no singing.

Year after year it has become more and more evident to me the effect of daily singing from childhood—I mean the singing that can be obtained in classroom work by a conscientious, well-trained music teacher who believes that *all normal children can be taught to sing*—and to sing with a good tone—and who believes in the importance of good tone in singing and conscientiously strives to secure it.

For years we have classified the voice of each student that enters the high school in September. When a boy or girl walks into the room for this classification, he reveals whether or not he has had this musical training. There is something in his posture, in the rhythm of his walk, in his alertness, in his attitude toward the trial, his responsiveness to directions, a subtle something that betrays him immediately.

The boy or girl who has had his daily dozen in singing from childhood, steps up to the piano alert, fearless, opens his mouth freely, sings easily, using a pleasant tone; with whatever voice he has he answers questions with clear, distinct enunciation, in a well-modulated voice.

This year there entered the high school about 500 pupils from surrounding villages and district schools, where singing was either not taught, or taught *en masse* with little attention to the individual. Five hundred of these boys and girls, timid and fearful, yet doing their best to respond to what was asked of them, meanwhile wondering what it was all about! Over 300 of the 500 could not "carry a tune." Those who could sing generally sang with bad tone quality.

There are two vital things now endangering the life of the high school chorus. *First:* Many of the new, younger generation of educators have advanced the idea that at high school age the youth should choose his subjects—he should choose whether or not he should sing in the chorus. This to my way of thinking is a fatal mistake. Many a high school freshman who really loves to sing, but when faced with this question, because of the pressure of other subjects necessary to graduation or college entrance—or, among the boys, uncertainty because of changing voice condition—decides against singing, to his life-long regret. How many of you would have kept up your piano practice had not a far-seeing, all-wise mother or friend kept you at it? How many boys would brush their teeth every day if they weren't gently led into the straight and narrow path of godly cleanliness. Remember the adorable Jackie Cooper in his masterly portrayal of Skippy—when he ran the water over the tooth brush, hung it up without once touching his teeth, and when his mother asked him had he brushed his teeth he showed them to her and said, "Just go feel my tooth brush!" How can a boy judge what is best for him vocally when his voice is acting up like nothing he ever heard before?

The owner of the finest voice that has ever left our high school at fifteen argued with me about the chorus, "Aw! I can't sing—my voice sounds awful—Aw! I can't sing tenor anyway." Only his music teacher's wisdom, explaining patiently—waiting for the butterfly to come out of the chrysalis—saved him from a vocal grave. At the age of twenty-one he is about to become a "sensational tenor" his teacher writes me.

Should the chorus then be elective? *No.* All students who can sing should have a certain number of years of chorus singing in high school, and if it is properly handled by the powers that be there will be little trouble with the individual pupil. Where singing has become a daily part of the child's education he will naturally desire to sing in the chorus. There is no problem as to the student's choice.

The real problem is *the program* and unless we directors of music rise up in our might and protest vigorously, the program with all its ramifications will completely overpower us and put the high school chorus on the run. Already in many high schools the program problem has settled the question. The director of music has been obliged to give up—has given up—and has organized voice classes and small choirs in place of the chorus. This is just too bad. It is fine for the gifted boy and girl who is chosen because of his unusual ability, but what about the rank and file of thousands of students cut off forever in many cases from singing in chorus?

When Dr. Carter asked me to talk on, "The Inclusive High School Chorus" such as you have in Ithaca, I caught my breath, deciding to make the paper

more of a plea for a united effort to keep the large inclusive chorus, such as has been maintained in Ithaca for nearly fifty years, forever in Ithaca, and in all high schools. There is, like prosperity lurking around the corner, a very grave hazard to the chorus—and the hazard is not so much in its being *elective* or *not elective* but in the program—in whether or not we have superintendents and high school principals who have the belief and the strength of their convictions sufficient to arrange and control the ever-increasing perplexities of the high school program in such a way as to protect the large, inclusive chorus.

The program seems now to be *the thing*. What good is your perfect plan for pre-high school training, which makes every normal child a potential chorister—or your perfect plan for voice classification placing every voice in its own particular niche, watching over it carefully, and reclassifying twice yearly?

We have in our library bound records, including the voice classification of every student that has entered the high school for over twenty-five years. The police department's finger-print records have nothing over our "Voice Prints." Just one example from our experience to emphasize my plea:

Duncan McKenzie recently asked me to give him the history of a certain tenor voice that had gone through the schools. Referring to these record books, the following history of the voice was found:

At thirteen, boy soprano, junior boy choir—fourteen, boy tenor, high school chorus—fifteen, boy bass in high school chorus—sixteen, tenor in high school chorus and glee club—seventeen, tenor in high school chorus and glee club, city church choir—eighteen, tenor in university glee club and city church choir—nineteen, ditto plus being soloist—twenty and twenty-one, ditto plus being leader of university glee club—twenty-seven, leading tenor soloist in the community, giving fine recitals before all community clubs, etc., etc., a wonderful community musical asset. The same record of the average voice and the poor one can be found in our archives.

Hundreds of these high school choristers go on to swell the city choirs and choruses, the university glee clubs, choirs and festival choruses. They leaven the lump of church congregational singing, of men's clubs, of all club singing—of singing everywhere. And singing goes on everywhere—whether monotonically or well, it goes on.

Shall we as music directors stand by and watch this blessed boon to humanity be pushed out of the program, to be replaced by subjects less valuable to the happily rounded, cultured life of the youth entrusted to our guidance? Granted that it is sometimes more pleasurable to have a picked choir (a capella) that can sing more beautiful music—more interesting to us; nevertheless, ours is a life devoted to teaching *all* to sing—the vocally unwashed as well as the gifted.

We who believe must rouse ourselves! *Some plan must be made!* A bigger, better campaign must be started for *high school chorus singing for every child* before it is everlastingly too late.

DEVELOPMENT OF SMALL VOCAL ENSEMBLES IN THE SENIOR HIGH SCHOOL

MARIAN COTTON

New Trier Township High School, Winnetka, Illinois



I AM SURE music supervisors are agreed that choral music in our school is of major importance. No other phase of music is more democratic or more inspiring to young and old. Little children love to sing, or at least want to try to sing; older children when they are fortunate enough to come under the leadership of an inspiring teacher continue to be thrilled with the opportunity to take part in choral performance, and if the adolescent learns to sing really fine music and sing it intelligently he will carry the desire for further experience into high school, college and later life.

Because there are such infinite possibilities to arouse this interest and appreciation for choral music, the supervisor must realize his responsibility in the matter and call upon all his resources of intelligent musicianship to promote enthusiasm and worth while performance.

In this particular meeting we are primarily interested in the small vocal ensemble, but paradoxically before proceeding with this discussion, I want to enter a plea for the large chorus. Sir Hugh Robertson warned us not to concentrate on "bigger and better things" as we so often do, but to remember the effectiveness of simple and worth while music beautifully rendered. I agree with him in every particular, but I wish to make a plea for simple and effective music sung by very large numbers. Once or twice a year in our high school we mass all of our choral groups and, sometimes accompanied by orchestra, many times unaccompanied, sing together. The combined choruses and orchestras which have performed so often at the conferences have proved the joy and satisfaction that can be gained by this practice.

Because people *will* sing and should sing, I believe that they should be taught to sing correctly, and that they should have private voice instruction wherever possible. It is often said that pupils in the grades and in the high school are *too young* to study voice. The answer probably resolves itself into "What do you mean by voice instruction?" At New Trier High School there are more than two hundred young people taking advantage of such study. This work is taught by experts, and the idea of the teachers is not to further their own reputations through exploitation of promising talent. Their purpose is simply to take these students as young as possible, free them from all vocal interference and teach them the correct habits of singing. Their entire approach is mental. Their idea is to care for these voices, and by teaching correct habits, to encourage gradual growth and development. They stress the three fundamentals of voice production—first, breathing; second, relaxation; and third, resonance. (In speaking of relaxation they mean only such relaxation as frees one from rigidity. We all know how a certain type of relaxation is as disastrous to fine tone production as too much rigidity.) There is time for some work in interpretation, and much stress is placed on diction and the study of words.

The boys and girls become fascinated with the opportunity for this work, and in nearly every case they pay for their lessons with their own earnings, or with money saved from their limited allowances. Our voice teachers divide a period of 45 minutes and give some individual attention to each pupil. We have classes of six where the student pays fifty cents a lesson, and classes of three where each pupil receives much more time and pays \$1.50 per lesson.

Many fine soloists have evolved from such a modest beginning, and quite a number of young men and women have done outstanding work in some of our finest college choirs and have won scholarships for further study.

The boys you are about to hear are products of some of this instruction, I hope you will enjoy their singing and feel that their vocal training has been of some avail. Please do not forget that they are *very* young, and if their teachers have implanted even the first principles of good singing, they will feel more than repaid. [Here followed the singing of the New Trier Boys' Octet.]



VOCAL ENSEMBLES IN THE LARGE CITY SYSTEM

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OTHER SPEAKERS are discussing many phases of the vocal ensemble movement. You are also hearing several outstanding demonstrations by groups of this type. It is my purpose to point out certain things that will concern chiefly the large city situation, although one or two points apply to any size school.

In the large city it is possible to combine the development of vocal ensembles with the formation of remarkably efficient all-high school choral groups. It is possible to have a mixed double quartet functioning in each high school, and at the same time combine these double quartets into an all-high chorus that has artistry and individual finish to a high degree. In this case, the use of these double quartets in the all-city high school chorus not only secures an outstanding chorus, but also gives the needed urge for every high school to organize and develop an ensemble program.

In a properly organized choral program the ensemble must be included. The great mass of students can be brought into the general chorus work. It is then possible to have choral study of a higher degree in quality through the formation of smaller choirs of picked voices. If we add to these two levels of instruction, a third level of small ensembles to provide for the cream of the vocal talent in the schools, there are then three distinct levels of ability that are provided for. This is sound educational procedure and will be understood by any school administrator.

Another point of importance is acquaintance with literature. We have books with many of the masterpieces of accompanied choral music, and in the last few years the a cappella movement has centered attention upon that great reservoir of unaccompanied vocal compositions. The ensemble makes possible the exploration of a third great reservoir of choral literature, and from the standpoint of education provides a music program that includes well-balanced representation of all types of choral literature—a thing greatly to be desired. If school music is to function in the home and community there are many places where only the small, mobile group can appear, and the development of the ensemble makes possible a much greater contribution to the musical life of the community than if all such opportunities were confined to appearances made by large choruses and instrumental groups. When such interest has been aroused we find great numbers of these small ensembles setting up regular schedules of home meetings for practice. This, after all, is

one of the finest things that can come to America in the field of amateur music.

Another value of the small ensemble would be the organization of choirs and choruses into a series of ensemble groups. The value here resides in the fact that outstanding talent will have the opportunity of securing even more finish in artistry. Then the ensemble made up of your very weakest singers will develop more reliance and strength by an occasional rehearsal in the small group, whereas, such members of the chorus otherwise remain a drag in the large organization.

It may be that both vocal and instrumental music of the future will have the large organization built upon a series of ensemble groups in such a way that the individual development thus made possible will contribute its improved qualities to the result of the whole body.



THE JUNIOR HIGH SCHOOL CHORUS

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I SHALL ATTEMPT to outline some principles which seem basic in the organization and operation of junior high school choral singing, and to illustrate certain phases by reference to a situation with which I happen to be familiar through close interest and contact.

It is sometimes said that the junior high school level in the teaching of vocal music is the most difficult and important of all. Growing bodies and growing voices, widening and browsing interests and deepening emotions require a patient, sympathetic and mature guidance through their period of readjustment and reintegration.

Personally, I think of it as the most interesting of all levels. And as for importance, it is needless to name any grade level as greatest. But certainly the junior high school level is the most critical of all. For whatever has gone ahead, there is little carry-over and fulfillment in a good high school program, unless the junior high school adolescents have been well and wisely guided toward a rich choral experience. Here is the turning point where awakening youth turns toward a lasting taste for fine choral participation, or else toward a comparative barrenness in singing, in which earlier acquired skills and tastes partially or completely lose their hold.

It is a principle of public education that every pupil has a right to growth up to the limit of his own capacities. We shall accept this as applied to choral singing in junior high schools. The general level of choral activity, in which all pupils participate, must fit and gradually raise the general level of musical interest, must be inspiring, challenging, and result in satisfying performance.

But how shall different levels be set up in an activity which is essentially social in character. If the general chorus offers an inadequate fulfillment to the more apt pupils, we cannot fix things so that they may sing ten songs while the others sing six, nor can they sing material of a more advanced character simultaneously, unless they substitute membership in a more select group for their general chorus participation. This, I think, should not be permitted, for the general chorus should include all pupils, and the better ones should feel a responsibility toward it.

What they can do is to elect more chorus singing. And this is currently provided in most schools by elective special choruses or glee clubs. So far as these go, they meet the situation well.

But they do not do enough—and here is our point of advance—for there are those in the glee clubs who possess still higher choral aptitudes and interests, and who merit some complete outlet for them. They will enjoy glee club participation in concerts and operettas. They should have it. But they can, and would like to, do more. They have potentially keener appreciation of more difficult and contrapuntal styles. They have vocal talents worth extra cultivation—more than the glee club provides. They have intelligence and latent or present qualities of leadership which will one day serve the community musically and set its musical pace. They have the real makings of superior musical amateurs or even professionals—of a real and a wholesome aristocracy of musical taste.

I submit, then, this thesis: That it is the clear duty of the junior high school administrator and music teacher to seek out these people at the point where their tastes are formative, and then to provide for them a choral experience which challenges their *finest* capabilities and satisfies their *highest* interests, to set up for them a leadership opportunity in their schools here and now. This implies no aloofness, no high-brow superiority complex, but rather a conscientious sense of musical service and deserved growth, and a larger and deeper respect for the very best in singing, linked to a functioning civic participation. Nor does it imply mediocrity in the general chorus or glee clubs. It rather enhances the level of all choral singing in the school by setting a higher ideal for all to follow.

What this paper advocates practically, then, is a sort of three-level pyramid of choral opportunity for junior high school pupils. The broad base is the general chorus, in which all pupils participate regularly. There is a second higher level representing the elective chorus or glee club within the schools, for pupils with more than the average interest and aptitude. These are current in good school practice. But the peak of the pyramid, the third and smallest block, has not frequently enough been added, and we have too generally been content with a sort of truncated choral plan.

Now how can the thing be done in actual school practice? The plan offered in the rest of this paper is not the only possible one, but I believe is one which functions progressively from year to year. It has for some time been applied in essence to senior high school choral organizations in many good school systems.

II

First let us look at the general chorus. Music is required of all pupils in seventh, eighth, and ninth grades for two 50-minute periods each week. Part of the time is spent in listening, most of it in singing. In the seventh grades pupils meet in classes, somewhat larger than the sixth-grade groups, and sing mostly in three parts and mostly unaccompanied, from the reading approach. Good interpretation is expected as a direct end product. Good vocal habits are continually sought, voices continually watched, and, when necessary, reclassified. Music reading of three-part material is established more firmly than in the sixth grade, where three-part singing is begun. The foundation of a choral harmonic sense is thus further developed.

In the eighth grades, when generally the appearance of basses permits

four-part singing, the pupils meet once a week in classes, which for their other weekly meeting are combined into a chorus, thus effecting a gradual change to the participation of the ninth-grade groups, which meet twice each week in large choruses, and for which a repertoire of forty to fifty songs—some in unison, but mostly in four parts, with and without accompaniment—is set for the year. On the whole, the choruses greatly prefer part singing.

This general chorus participation encourages, I believe, a vitally real community sense, and links junior high school singing to high school and later to adult life.

Now for the second level. Within each school the music teacher selects from the applicants for glee club or special chorus, those pupils from all grades who show best vocal quality, reading skill and general qualities of dependability, scholarship and spirit. Glee clubs meet in school time, during the activities period, either once or twice a week, and prepare operettas, cantatas, or miscellaneous programs, for public performance.

So far there is nothing essentially different from accepted junior high school procedure.

The third level was approached first as an experiment, and with some uncertainty of its outcome, but results after nearly two and one-half years amply justify its continuance.

It includes the operation of an inclusive, or interschool, or all-city junior high school choir of ninety members selected by the supervisor from applicants who try out. A pupil may not apply unless he holds membership in his own school glee club or special chorus, and he will not be accepted for trial without the approval of his own music teacher, principal, and parent. His tryout includes a test of his range, voice quality, music reading ability, sense of pitch, and an estimate of his general scholarship and dependability.

The choir rehearses for an hour and one-half, one afternoon each week after school hours at one of the senior high school buildings centrally located in the city, and the rehearsal room has no piano. The material prepared by the choir has included the very best four-, five- and six-part choral music available for parts of junior high school range: Bach chorales, Tudor madrigals, ayres, ballets, folk tune arrangements, oratorio choruses, and some Russian church music. There is a dearth of the best choral material suitably arranged for the junior high school voice, and at the same time musically excellent. Occasionally editing of a part, especially the tenor and bass, is sometimes necessary to make available an otherwise desirable number.

The choir memorizes its music and presents occasional programs for the separate school assemblies, at which the student body also has some singing part. It sings once each year at a district non-competitive festival. Each spring it joins with the high school choirs in presenting a city festival of school choral music, each choir singing separately a group of a cappella numbers, and at the end combining in some larger choral work with orchestra. At each Christmas season, also, a similar festival is given, with carols by each choir and several choral selections from *The Messiah* by the massed groups and orchestra.

These festivals are ranking musical events in the community, and their stimulation of civic music-mindedness among the choir members is apparent. They also serve for the junior high choir members as a very real basis for guidance into the high school choirs. At the time of promotion from the ninth grade, each choir member receives an extra rating, which will apply

on his tryout rating for the high school choir, not only as a recognition of work well done, but because the high school choir directors report that the junior choir applicants "already know what choir singing is all about."

I believe the social value of participation with pupils from other schools cannot be overestimated as a civic and educational factor, especially when the association is constant, and not only for some special occasional event. And teachers report that choir members bring back to their schools an enhanced appreciation of music, a greater loyalty to their school choral groups, and a wholesome leadership sense in choral performance and taste.

Each member is furnished with a pamphlet containing assignments of music to be prepared, simple vocalises and general suggestions for their study and practice and for rehearsal routine, in order to make every minute of the total rehearsal time count efficiently. Last year, out of money raised by concerts, the choir bought the materials from which the homemaking department made robes. These are now permanent choir equipment, but they did not come until they were deserved.

The development of this interschool junior high choir has been stressed more than the general chorus participation, not because it is regarded as more important, but because it "tops off" the whole choral scheme of the junior high schools. It cannot be too strongly urged that the general chorus and glee club program in each school underlies the scheme, must come *first*, and must be *well* carried on. Without it the higher development would be out of the question.

To go back further yet, the general chorus depends upon a vitally functioning elementary school music program, with its resulting well-established tastes, responses, vocal habits and reading skills. Without these as a foundation and background, any junior high school choral development faces extreme handicaps.

Let us return to our basic principle that each pupil should be provided with opportunities of his own level. That is the crux of the whole matter. The main point is not that we must develop a choir—though its singing through sheer beauty can radiate spine-chilling emotion—nor that junior high preparation makes high school programs more vital, though it does help tremendously.

The really big thing is that we must try to give the talented pupils more and richer music education. We must try to launch in boys and girls whose interest and capacity warrant, an infused aristocracy of musical taste. We must give the more talented a chance to explore great choral music more widely and deeply, with a fast faith that, having explored it, they will never lose their abiding interest in a respect for it, nor their joy in singing it well, nor the immeasurable social, civic and character values which are its co-products.

For these folk are to be the supporters and the leaders in the development of a profound musical culture. And the junior high school age is not too early to seek them out and to start them on their higher way.

THE ELEMENTARY CHOIR—ITS ORGANIZATION AND ADMINISTRATION

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I CAN REMEMBER certain Friday afternoons during my elementary school days, when the music teacher would permit the seventh grade to sing their songs with the eighth grade. These Friday afternoons were not particularly memorable because they marked the beginning of a week-end, but because I heard things and felt things that never came during the regular music class. I was stirred by the wave of sound that came from the seventy voices; I was thrilled by the fullness and organ-like quality of the harmony. Harmony which was too often feeble and inaccurate when our grade sang alone. While neither teacher nor pupil realized it, this simple coming together of two grades of children was the elementary school choir in its embryonic state. Why this procedure did not suggest further possibilities to the teacher is hard to explain; but I do know that this was the sum and total of my group experience in singing until high school.

Much has happened in public school music since then. There has been phenomenal growth along every line. However, when we view school music the country over, the particular phase we are discussing this afternoon has lagged behind, with its potential possibilities scarcely touched. At the present time it is difficult to conceive of even a small city without at least one good high school choir, and in the larger cities, where there is a more elaborate music set-up, it is not unusual to find several choirs competing for high honors. This condition cannot truthfully be said to exist in the elementary school. Too often the grade school makes a feeble gesture toward choral work by a hastily organized group singing for graduation, or a few songs prettily sung at the holiday season, or a grade singing on an assembly program. While I do not mean to disparage any of these efforts, they are not what we mean by the grade school choir; nor are they the basis for establishing choral tradition in a school—nor will they give cumulative growth to teacher and pupil.

The reasons for the lack of choral development in the elementary school are not hard to find. For years the elementary music teacher has thought in terms of methods. From the beginning of her training she thinks in these terms. Most methods, in short, are concerned with the teaching of sight reading—how to sing from “*re* to *la*,” or tap a dotted quarter followed by the eighth. This has in many cases led to a one-sided approach to music. Consequently, we have a great many excellent teachers of mechanics, but teachers who lack the ability to train children in beautiful choral singing—an art in itself. This same teacher fails to realize the most exquisite sound that can fall upon the ear is produced by voices of boys and girls during the few fleeting years of elementary school life. There is also apt to be the feeling that the teacher has discharged her musical duties by going through a day of ten or twelve classes. Due to the problems of time and present-day heavy schedules, ensemble singing is classified as an extra-curricular activity, and is given spasmodic treatment or discarded altogether.

In the light of present-day education we need to re-evaluate our philosophy of school music. If we believe with most modern thinkers that the elementary school program is not primarily one of preparation for something to come years later, but an unfolding and development of child-life while it is actually

being lived, then ensemble singing looms up largely in the picture of present-day music.

What are the benefits and values of the elementary school choir? First of all, such a group provides an outlet for the musical child. Someone has said that mass education penalizes the bright pupil. These children often suffer from the lack of opportunity. The choral group and the orchestra are about the only provision for such children. Through beautiful singing of a choir, the teacher stimulates true appreciation by opening up a whole world of beauty and inspiration seldom experienced in the classroom. While this experience will mean most to the participants, the entire school has the opportunity of hearing singing of a high order. We need not play an instrument to enjoy an orchestra, nor is actual membership prerequisite to experiencing real aesthetic pleasure in hearing it. Is there any better way to develop true music appreciation? Who knows but that the effect will be more potent than much desultory listening to phonograph and radio? Children are primarily interested in performances of members of their own group.

A value not to be overlooked is the preparation for the high school choir. Here the musical organizations are on an elective basis, and depend entirely upon interest and enthusiasm of the pupils for membership. The problem of recruits is practically solved if each year the grade school passes on a group of enthusiastic pupils who have had experience and background in choral singing. These children will naturally seek the same outlet for established interests in the senior high school.

Of vital importance, especially in these days, is the relationship of music to the community. Without the orchestra and singing ensembles, years of excellent classroom work have gone by unnoticed, and have counted for little in the public eye. The community is interested in what the children can do—the finished performance. The community's estimate of the music in "Number Ten School," is usually based upon hearing the choir and orchestra.

II

Let us now consider the organization of a choir. Questions of size, age of pupils, arrangement of voices, basis for selection of members, time of rehearsal and other general problems of routine come to mind.

Due to the complexity of the modern school program, every teacher is confronted with the problem of time for rehearsal. Few, if any programs will permit a choral period during school time; with the result that most of the rehearsing is done after school hours. This presents a real problem. Teachers who have had successful choirs over a period of time, and who have established a choral tradition in their schools, will find little difficulty. But the teacher who is beginning a choir for the first time, or is trying to expand and improve an unsatisfactory situation, will definitely meet competition from the outside. She must compete with the street, demands of the home, and local school organizations. At first these will seem insurmountable barriers. Many and sundry things have been done to cope with outside interests. Of some of our attempts we can be none too proud—stunts, parties, elaborate organization, and shows fail to strike the root of the matter. The teacher has recourse to only one weapon—the *interest in music itself*. If this is not enough, then it were better not to teach it. Interest in music comes primarily from three sources: Musical children, an enthusiastic teacher, and one who knows how to train children in choral singing.

We must distinguish between two types of ensembles: That of the sixth-grade school, and that of the eighth-grade school. There are many elementary schools still carrying the seventh and eighth grades. With these years come typical junior high school problems requiring a different approach and organization. In the sixth-grade school the choir should number at least fifty children. Voices at this age are light and must not be forced. In preserving a tone which has body and vitality, and has a reserve upon which to build reasonable climaxes, a smaller group would be apt to force the tone—producing bad tone quality, singing off pitch, and involving other tonal difficulties. Due to a child's limited breath capacity, smoother phrasing and a better blend of tone will be obtained from a group of this size. The pupils will be chosen for the most part from the fifth and sixth grades, augmented by a few musical children from the latter part of the fourth grade. They will undoubtedly sing in unison and two parts. Three-part singing will depend upon the number of low unchanged voices and alto-tenors available. These voices do not usually develop before the last part of the sixth grade. Unless the school is large enough to contain several second semester sixth grades, there will not be enough "thirds" to balance a group of this size. The teacher will have no difficulty in placing the voices from the fourth and sixth grades. There will be very definite voice qualities which will indicate the part to be sung. In the fifth grade, more discretion must be used. Here (unless in a foreign school) the voices will not be of the same light, thin quality of the fourth grade; nor will the group as a whole take on the voice mutation characteristics of the sixth grade.

In eighth-grade schools, the best results will be had from an ensemble of at least sixty-five to seventy voices. They will be chosen from the sixth, seventh and eighth grades, and if necessary pupils from the fifth grade may be used. Voices of junior high school age are inclined to be rough and unsettled. A good tone depends upon mass, where the individual voice will not be discernible as in a small group. Three- or four-part work will usually be done. It is necessary to have a chorus of good proportions, so there will be enough voices on each part to give balance and solidity. Whether there shall be four-part singing depends upon the number of changed voices available in the upper grades. In both the sixth- and eighth-grade choirs, balance and blend of tone should be the governing factors in deciding the number of voices on each part.

Upon what basis should the members of a choir be selected? Three points, mainly: Musicality, voice, and general attitude. A child should sing with pleasing tone quality, on pitch, and be able to carry a melody independently without an instrument. Only the physiological aspect of the voice—indicated by the quality of tone, and ease in singing—should govern, the placement of the pupils. Testing for musical aptitude is more abstract, therefore more difficult. If there is access to the psychological tests, by all means use them. The tests will quite accurately indicate the pupil's musical sensitivity. Most teachers, however, do not have this advantage, and will have to rely upon their own intuition and judgment. Test for the ability to carry an inner part accurately. Have the applicant sing his particular part in a very small group, so he will not have too much assistance from a large group. Observe the child's rhythmical accuracy; that is, his ability to sing in rhythm with a group—especially the more rapid passages involving precision and accuracy in timing.

When considering attitude, it will be well for the teacher to keep in mind that it takes more than talent to produce a finished product. A child who is

non-coöperative, unsocial, and who has built up wrong patterns of behavior, is useless in any ensemble. In dealing with the personal equation of attitude, the director must be most careful. It is possible to stimulate a hostile reaction in an otherwise amiable group, as well as to beautifully solve the school's worst problem. Do not be too hasty in labeling Johnny as a "bad boy," and therefore of no use in a choral group. Many a "bad boy" has been completely changed through participation in just such an organization. It may have been just what he needed.

III

One of the greatest factors in the success of ensemble singing is the material chosen. Surely, only music of quality should be used. But just what is good music, and what constitutes the best type of material is a moot question. It is well to remember that we are first teachers of children and then teachers of music. It is they who are to be considered when selecting music. The parts should lie easily within the range of the voices. Disaster lies ahead when the inner voices or even the sopranos are required to sing out of their range. Music that is unusually fast, or demands too much agility should be avoided. The adolescent has neither the nervous or muscular control, nor has he the voice to encompass "fancy" music, such as certain spring songs, arrangements of the *Blue Danube*, or other florid instrumental numbers. Rather, let there be a smooth melodic line, simple and elementary harmonies that are within the tonal concept of children—music of legato character, solid three- or four-part harmony, or contrapuntal numbers musically and singably written. Seek music containing tonal groups and phrases that have natural development, and move in logical progressions. Consider the emotional content of the music, making sure that the words of the text and the musical ideas are within the grasp of the singers. I have been called upon many times by capable teachers working with musical children to find out "what was wrong." It didn't "sound right." In many instances the difficulty was due to the wrong type of material. A long period of rehearsal on the wrong kind of music will never bring finished results. There is a dearth of good material for elementary schools. Much two-part music proves stupid and uninteresting, while three-part material is often better adapted to women's voices. The teacher will need to spend time and thought in selecting her repertoire. Needless to say, it should be fresh and new—not something from a textbook already worked on by part of the children during a class period.

It is not wise for me to outline a procedure for a choral rehearsal. The "how" of doing it is too closely allied with the teacher's individuality. It is so important, however, that it constitutes one of the greatest factors in determining the success or failure of the choral project. First of all, the mechanics of the rehearsal should be well systematized, and run smoothly. The time for meeting, the prompt and regular attendance, passing of music, taking the roll, should be dispensed with as quickly and quietly as possible. A good executive will find that much of this routine may be left to the children. They like to run things themselves, and thrive on responsibility.

There should be variety in each rehearsal to insure interest and attention. During one period the choir may review numbers already memorized, continue to "polish" others, begin new material, or continue to develop songs already begun. Interest and relaxation may be served by allowing children who are particularly talented in a solo capacity to perform for the group. Allow op-

portunity for the choice of numbers that are particular favorites. Frequently sing known songs from the stage. This not only gives training in getting off and on the platform, and familiarizes each child with his exact location, but gives opportunity to hear the sound of ensemble in the auditorium. Lack of comfort and ease is often a cause for singing off pitch, and a generally inferior performance to that in the music room.

IV

One of the greatest secrets of a successful rehearsal is the attitude and preparation of the teacher. She must be enthusiastic. She must give off the feeling of inspiration and joy—a feeling that this is the most important thing in the work, and that public estimation of the musical standard of the school depends upon the work done by the choir. A director must know her music. The music must have something to say, the teacher must know what it says and how to say it. She must know and feel just what she wants from each phrase. The pupils should in turn have clearly in mind what is asked of them. Oftentimes lack of interest and general apathy is due to much futile repetition with obscure and indefinite objectives. Don't talk too much. Children want action and results.

The question of how the music should be learned bears directly upon a successful rehearsal. Shall it be sight-read, or taught by rote? The answer is *neither*. No song should be presented in formal reading fashion as in the music class. The purpose of a choral group is not to obtain skill in sight reading, nor is the material for the purpose of drill. The point to keep in mind is that we are working for the beauty, finish and artistry of which these people are peculiarly capable. We are going the "extra mile," and are concerned primarily with the inspirational side. On the other hand, in a school where music has been successfully taught, the teacher may expect and encourage the practical application of all the background and training the children have had in technical skill. In fact, with a picked group, this application will come quite naturally. These children will have ability to read, and with few repetitions will master the technical problems with amazing ease. Occasional assistance of the piano or the teacher's voice is not amiss. Frequently, isolating a part, or holding a chord here and there, will clear up most defects.

Guard against a vocal technique approach to children's singing. A director who is a singer, or one who has had extensive experience in adult choirs, often makes the mistake of working through the physical aspect of the voice. There is too much tampering even with adult voices, let alone beginning it with children. Such phrases as "put the tone higher in the head," or "this is a happy song, bring the tone forward making a bright sound," or any lip and vowel formation should be avoided. Many of these effects may be obtained through appealing to the imagination. The use of descriptive words—floating, bright, happy, sorrowful, heavy, and far-away—will bring results that are more natural and spontaneous. A sensitive and alert teacher will be quick to realize when the attention is shifting, or when the class is tiring of a certain procedure. Again, we must not become so involved in the music that we forget we are teaching children.

V

Do not take offense when I say that elementary music teachers, as a group, are weak in choral directing. Their training, thought, and experience has been

in other fields. A teacher need not remain so, however, for there are opportunities on every hand for growth and development. Listen to all the good choral music possible. The country abounds in excellent senior high school a cappella choirs—not to mention a number of itinerant organizations. When attending a conference such as this, do not say “I am an elementary teacher; choral and conducting clinics are not in my line.” It is true that the grade teacher cannot use the same procedure nor demand the same etching-like finish and detail; still, the fundamental background is the same. Only after knowing this background can she sort and choose the elements applicable to children. If possible, join a choral group under a capable conductor. Experience is far better than taking courses.

A teacher should know repertoire. Each year the ensemble changes, and may demand a different type of material. A director should have a personal library of one copy each of good usable numbers. A good choral conductor makes music collecting a hobby. A last minute scramble and call for help to the publishing houses does not give enough opportunity for study and analysis, and will often result in the choice of mediocre material.

The keynote of this 1934 conference is *Music—a culture for the enjoyment of leisure time*. If we accept this premise, believe it to be true, and make it a motivating force in the administration of public school music, each one of us is duty-bound to give the choral ensemble a prominent place in our music program. It will be the inspirational focal point in the school. Whatever children miss in the day-to-day classroom will be made up to them. Children love to sing. This is the first and foremost reason for music—and, like beauty, is its own excuse for being.

ABILITY GROUPING THROUGH THE ELEMENTARY SCHOOL CHOIR

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ABILITY GROUPING is not a new idea on the school horizon. For years educators have been concerned with it. The initial step was probably taken by arranging the pupils of one grade level, all seated in the same room, in three groups; placing the bright ones in "Number One" class and the lesser gifted in "Number Two" and "Number Three" classes, respectively. Later, in the larger schools, where the enrollment permitted, *all* the slow pupils were seated in one room and the brighter ones in another.

Gradually there arose the practice of accelerating or "skipping" the bright pupil, enabling him to cover the work of two semesters in one. But, though teachers of necessity began long ago to adapt the course of study to the slow pupil, no curriculum change was suggested for those highly endowed. They were fed the ration prepared for the average ability group; the only noticeable difference in effect being, that the rapid group consumed the portion more voraciously. But when their famished capacities cried out in Oliver Twist fashion: "We want more!" the cry was unheeded, probably because its nature was unrecognized.

Why accelerating proved a most popular and widespread device is easily seen. It presented no problems of either school reorganization or curriculum change; and it lessened the cost of the pupil to the community. But in spite of these advantages, the device has never been a success in terms of the child. It usually placed him in an incompatible social group and permitted him to graduate from the high school when he was too immature to enter either a higher institution of learning or the business world. Besides, although he was mentally head and shoulders above the others of his chronological age, he was not wholesomely educated, because he was underfed. The practice later innovated of introducing high school subjects, such as algebra, Latin and high school English at the eighth grade level, was only another form of accelerating, and worked the same hardships on the super-talented child.

Wise educators are now seeking means to correct this procedure. I quote from the volume, *Teaching the Bright Pupil* (1930), of which Fay Adams and Walker Brown are co-editors: "At present we are interested in creating a situation which will tempt the pupils of the rapid groups to live up to the possibilities which are inherently theirs." Enrichment of the course of study has therefore become the order of the day. This means not only an increase in work on the same level, but enrichment of content for the purpose of awakening new and wider fields of interest, stimulating endeavor toward higher achievement, and calling into action the whole power and talent of the individual pupils of the rapid group.

The opponents of this method have criticized it as undemocratic. They say, in essence, "Since the greater proportion of our pupils have only average ability, the average group should receive the lion's share of attention." But Dewey maintains that "democracy has been unfair to the gifted student." And the authors of *Teaching the Bright Pupil*, from which I quoted before, have the following comments to make: "The proponents of ability grouping suggest that it is *more* democratic than the plan of mixed groups, if democracy is to be interpreted as equality of opportunity—not identical opportunity. It is pointed out that in life outside the school there are non-com-

peting groups, whose members have abilities which run in different directions; the banker does not compete with the laborer, yet both may be living up to their best possibilities." Clearly, then, in order to be fair to all, ability grouping *must be recognized* as the cornerstone of school organization, and enrichment of the course of study as the only practical superstructure.

The tendency to enrich the content at each grade level accounts at least in part for the renewed interest in recent years in curriculum building. This is aptly phrased as follows by the authors of *Teaching the Bright Pupil*: "The style in education has changed, and the nation is now at work on the curriculum."

In our minds the following questions naturally arise: What are we, as music educators in the schools, doing to bring our teaching of vocal music in the elementary grades into accord with these newly-established principles? How does ability grouping and enrichment affect us? How can we adapt these ideas to our needs?

Possibly too long in our vocal work has the musically-gifted child marked time, so to speak, for the sake of the average group. Ability grouping has therefore its legitimate application as a corrective measure in this domain. Viewed in this light, selective groups or choirs are seen to be, not only highly desirable, but vitally necessary organizations for providing the rapid group, the more talented group, with the enrichment its ability warrants. Because of the musicianly attainment possible with such a group, the individuals composing it are enabled to grow through self-expression, musically, emotionally and spiritually, each to the degree which his natural capacity permits.

DETERMINING A FAIR BALANCE BETWEEN MUSIC READING AND SKILLS AND SOCIAL AND RECREATIONAL SINGING

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I AM SURE that after a moment's thought you will all agree with me that this subject of the balance between "skills" and "frills" in singing has caused more controversy than almost any other phase of our musical endeavor.

Shall we emphasize skills in the daily music class or just "let the children sing"? Or, shall we do a little of both? If so, how much of each? These questions have been uppermost in the minds of music teachers for a good many years. There have been staunch and sturdy partisans for both extremes. The defenders of each have demonstrated that they could contribute much to the music background of boys and girls. However, in these days of careful analysis and evaluation of subject matter, most of us have tried again and again to come to some more or less definite conclusion as to a judicious mixture of both types of singing.

Perhaps the very fact that justification of school music and its tangible results has seemed necessary during the last two or three years has caused a renewed and rather widespread discussion on the subject to arise. Members of the profession and laymen have advanced heated arguments for and against placing the larger emphasis in either skills or recreational activities; surveys and findings from both sides have been brought forth which may not be conclusive but are surely enlightening.

We look about us today at the generation of adults who were exposed merely to "do-re-mi" singing, and question the influence of their rather meager background on the musical taste of the average person. Surely, when we admit that a large percentage of radio listeners today prefer *Did You Ever See a Dream Walking* to a great art song, we must realize that the humdrum syllable reading of a generation ago was not enough.

The direct results of the extremists in both fields today are interesting also. Various surveys of large groups or knowledge of individual cases are brought to our attention frequently, which furnish considerable food for thought.

Surveys made here and there where sight reading has been stressed point out that children in answering questionnaires show no preference for songs learned in school, very rarely sing them, and instead express decided preference for the so-called "popular" song. It is significant, however, that most of these questionnaires were designed for intermediate or junior high school grade level. Those of us who have had intimate contact with these adolescent children know that being a non-conformist is looked upon by them as a mark of distinction. Therefore, some of their alleged preferences can probably be discounted. And then, as an example from the other extreme, the case of a young girl came to my attention recently. She had attended a private school as a child where rote, or eye and rote, singing was emphasized. Later she attended an eastern girls' college where she again sang both in glee club and choir by more or less rote method. Since her return home, having a rather fine voice, she wishes to join a large choir or chorus, but finds herself unable to read accurately or carry independently a second soprano part which is right for her vocal range. She is frantically trying to school herself to bridge the gap between her vocal ability and her musical inability.

However, by far the largest number of music teachers are not extremists either for or against skills. Most of us are precariously straddling the fence trying to do a little of both. Since this is true, then what shall we do about the balance between the two phases of our singing?

II

First of all, it seems to me, we need to clarify our aims in reading and skills. Just what our goal should be and how and when we should reach it needs to be thoroughly understood. Surely, sight reading for the mere sake of reading with all its attendant drills is not enough to give the child. In order to give a firm background of such skills, in addition to other creative and recreational activities, however, we must decide upon the minimum of essentials and present those carefully and efficiently. Undoubtedly the goal must be accurate interpretation of the printed page of music by the end of the sixth grade. Those of us who have labored to teach the very beginnings of sight reading in seventh or eighth grade know that it is usually discouraging work. The method by which we arrive at accurate singing of new material by the sixth grade is not important, whether it be "tonic sol-fa," numbers, pitch names, or neutral syllable. The ability to read the simple melodic line, singing the words rapidly and accurately, is the thing we want to attain.

There are many elements in the sight-reading situation which have a direct bearing on our ultimate goal.

First: Sight-reading should not be begun too soon. Every young child needs a rich background of carefully chosen songs learned by rote before any interpretation of the printed page is attempted. These songs should be of the finest type musically and suitable in range and text to the child's interest and development. Also much rhythmic training should be given, beginning with informal group rhythms of skipping, swaying, galloping, walking, etc., and leading into measure-marking by the Dalcroze Eurhythmic arm movements and clapping and stepping of note values. Second-grade children love to listen to simple tunes and interpret note values by walk, run, step-bend, etc. The picture of these note values should be familiar and the proper name attached to each. Much experimenting with simple tunes based on the three-, five- and eight-note scale can be done. Children do this creative work very readily, and are extremely enthusiastic over the result. Time spent in acquiring this wide background is not time lost in sight reading. Third-grade children (or even fourth in certain situations) approach sight reading with much more interest and real ability if they have had such a background in first and second grade.

Second: The time allotment in each grade must necessarily determine the amount of work in sight reading which can be accomplished. Those of us who have fought, bled and nearly died for a proper time allotment in each grade during the recent wave of curriculum reconstruction, are particularly conscious of this bugbear. Unless children have *daily* experience in music in the first six grades, the goal in sight reading is well-nigh impossible to attain.

Third: The teacher who does the daily work is surely a very important contributor to success or failure. If the grade teacher is enthusiastic and skilful in making the mastery of sight reading and theory seem to be a great adventure, then the battle is won. This is particularly true of the teacher who presents beginning sight reading.

Fourth: The class grouping has a great deal to do with the caliber of work accomplished. Most teachers agree, I believe, that homogeneous group-

ing seems to be better for the ordinary class. In most school systems, however, classes are made up according to the intelligence quotient. In that case, the first two or three sections are likely to do excellent work, but the lower sections have a much greater struggle. In the case of the lowest divisions it is a question in my mind whether it is not better to do a small amount of reading and much singing for the joy of excellent results. If too much emphasis is placed upon sight reading in these low classes, they usually do nothing well. It is better to sing well by the eye, ear, rote method—at least it seems to me—than to drive them through the attendant drudgery of independent sight reading.

Fifth: We must boil down the accompanying skills in theory, etc., to the absolute minimum. Much unimportant cramming of facts can be eliminated. Perhaps these points are essential:

- (1) To know how to find the "home-tone" or keynote.
- (2) To know what to call it.
- (3) To understand measure markings and note values.
- (4) To acquire some knowledge of major and minor tonality and chromatics.

The day is past when children can be required to memorize names of keys and attendant sharps and flats. Time is too precious. If they can find the keynote and attach the correct pitch name quickly, that is sufficient.

III

And now we come to the other side of the case: What shall the standards be in recreational and social singing? Such singing must certainly rise above the level of the so-called "community singing" in the average Rotary or other service club. That type of singing has its place but we must go beyond that. In these days of the constant droning of the radio in the average home, we need to develop more than ever good taste and discrimination. We need to build up a wide background of worth while folk and art songs which can become a permanent repertoire.

Recently I have encouraged classes in the junior high school to make their own choice entirely for the recreational singing which forms the first part of every period. I was considerably astonished and enlightened to find that these children whom I have just come to know this year choose the same few songs over and over again. The only community type songbook which we have (and our copies are literally falling apart, by the way, with no new ones in sight) is *The Golden Book*. From which the boys and girls have chosen the following six songs *ad nauseam*:

Yankee Doodle.
Sailing.
Reuben and Rachel.
Solomon Levi and The Spanish Cavalier
 sung simultaneously.
Long, Long Trail.
Dixie.

Now the constant repetition of this meager number of songs tells me one thing—that these are the songs they know best of all and consequently they take no chance on ones which do not go so well. It also tells me that that short list must be lengthened, so they can choose others without fear of unsatisfactory results.

It seems necessary, therefore, that we compile a carefully selected and graded list of the social type of song, which can be begun and used throughout the child's school life, his leisure time, and eventually in his adult life. This list can be started in first grade and added to each year, until a large number of fine songs have become the permanent possession of every child. In making such a list it is well to keep to a minimum for required singing, and have a supplementary list from which material may be selected. The following list which I have used is not perfect and is constantly changing, but perhaps it is suggestive:

First Grade:

America (first verse)
Silent Night (first verse)

Second Grade:

America (first and last verse)
Silent Night (three verses)
All Through the Night

Third Grade:

America (all four verses)
O, Little Town of Bethlehem
O, Come, All Ye Faithful
Old Folks at Home
Old Black Joe

Fourth Grade:

Star Spangled Banner (one verse)
America, the Beautiful
My Old Kentucky Home
Goin' to Leave Ole Texas
Jingle Bells
Welcome Sweet Springtime
Row, Row, Row (Round)
Are You Sleeping
The Keeper (*Concord Music Series*)
Deck the Hall
It Came Upon the Midnight Clear

Fifth Grade:

Blow the Man Down
Dixie
Get Away from Dis Cornfield
My Bonnie
My Sunshine
Santa Lucia
Swing Low, Sweet Chariot
Yankee Doodle
Lovely Evening (Round)
Merrily, Merrily (Round)
The More We Get Together (from *Sociability Songs*)
There's Music in the Air

Sixth Grade:

Dogie Song
John Peel
A Merry Life
Oh, Susanna
Steal Away
The Climate
First Nowell
Hark! The Herald Angels
Sweetly Sings the Donkey (Round) (from *Sociability Songs*)
Billy Boy (from *Twice 55, Green Book*)
Arkansas Traveler
Tailor and the Mouse
Summer Is A-Cumen In

Note: Unless otherwise marked the above songs are from *Twice 55 Community Songs, Brown Book* or *Junior Laurel Songs*, or *Intermediate Music*.

It is easily understood that in compiling such lists of songs for a given situation in the schools of a community, certain conditions would necessarily change materially the choice of songs involved.

It is also a question whether the greater emphasis should be placed upon American folk music. Certainly, a few of the best from each type of song available should be used—Indian, Colonial, Civil War and Stephen Foster, cowboy, Negro, mountain ballads, chanteys, etc. To use these entirely, however, is to rob the children of a vast store of beautiful songs from other countries.

Beautiful and musically simple art songs should be added to the folk-song list from time to time. They can be learned rather easily, and offer an opportunity for emotional expression and interpretation which is not found in the folk song. The list should be kept small enough so that there is a place for timely additions, both seasonal and to correlate with other school activities. Pupils should be encouraged to bring in suggestions and talk over their merits. Many of the sailor chanteys and cowboy songs which are heard over the radio are requested by the upper-grade boys and can well be included.

The real motivation of the social and recreational singing is the "assembly sing." These sings should be held regularly on various grade levels, usually primary, intermediate, and junior high school grouping. Preparation for

and participation in such sings can be made a real joy. It is through these sings that the standards can be raised gradually as to the type of song chosen. By appealing to the children's pride in good performance, and to their feeling that they are accomplishing something unusual, they grow in taste musically by leaps and bounds. It is in the "assembly sing" that the popular descant type song can be worked out to the greatest advantage. Beginning with the round and progressing to descants and part singing is very possible in the intermediate grades. The keynote of the "assembly sing" must be enjoyment and enthusiasm. If this is firmly established in the intermediate grades, the problem of the junior high assembly singing is no longer difficult.

IV

Now, after discussing what we would consider ideal in each phase of singing, both sight reading and recreational, the problem is to arrive at a satisfactory balance. Can not one be the outgrowth of the other? A song encountered in sight reading can be discussed in relationship to, or its suggested likeness to a social type song. The skilful teacher can handle this so adroitly that the class is not painfully conscious of the dividing line between the two types of singing. Much of the humdrum sight reading which is often prevalent could be avoided if the songs were given a spark of life by comparison with other type songs. Sight reading will not drag if it is made to be a real accomplishment in conquering new and fascinating problems in songs that have some meaning. It seems entirely possible that textbooks could be compiled, in which many of the songs used for sight reading would become a permanent part of the recreational background. This can be done now through the use of many supplementary sets of books.

Surely, no music class should be carried through a given period without a few minutes devoted to the singing of beautiful songs which have become part of the social and recreational repertoire. Since the advent of the theory of stressing pupil interest in modern education, it would seem that music should lead the way for all other subjects and set a shining example in enthusiastic, joyous response. It becomes necessary, therefore, that we divide our time about *evenly* between the two types of musical experience.

Otherwise our slogan "Music for Every Child, and Every Child for Music" may not be literally accomplished. We may have (I think we do have) "Music for Every Child" but we must also have "Every Child from every walk of life *for* Music."

AFTER HIGH SCHOOL—WHAT?

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WHEN DR. CARTER wrote to me in February and asked if we were planning to follow our usual practice of the past few years and take a group of students to the Music Supervisors National Conference, and "if so, would it be possible to have the Madrigal Singers appear at the Junior and Senior vocal session?" I thought dolefully of the 900 miles between Potsdam, New York, and Chicago, and of depleted school and personal exchequers.

However, with a benign and hopeful expression on my face and a generally hopeless feeling in my heart, I read his letter at the next assembly of the Crane Department and said I would be happy to talk the matter over with anyone whose horoscope revealed a trip to the National Conference as a member of the Crane Madrigal Singers. I mentioned such things as railroad passes, friends and relatives residing in Chicago, 900-mile auto trips, etc. After the meeting several students expressed interest in the trip and asked a number of questions about expense and the like.

During the next month there was a great deal of plotting and planning among the student body, and the personnel of this group shifted from day to day as letters passed between students and home folk. It is obvious, of course, that a roll call of those able to come to Chicago and the membership of any already formed group of singers did not coincide. Finally, on March 12, an organization rehearsal was called and for the next two weeks between that date and the beginning of the Easter recess, from sixteen to twenty people gathered at various times and in various places to sing. After two weeks of meeting together, we disbanded on March 27 for the vacation and reassembled this morning for what might be termed a brief review. During the vacation there were two casualties in membership. We are not all choral majors; in fact five are instrumental majors. We are not all equal in experience; five are freshmen, two are sophomores; two are juniors; four are seniors, and four are faculty members. But, we have had real fun and joy in singing together—even forgetting most of the time that we were preparing to sing at the conference.

The topic assigned to me is "After High School—What?" You ask, "why this lengthy history of the particular personnel of this group?" Because *the formation of this group helps me prove the major point of my answer to the question, "After High School—What?"*

The essence of this question calls directly for an answer which points to a complete utilization of every bit of vocal talent and interest released from the high schools of the country each June. If a high school graduate goes to college, normal school or university, the odds are fairly positive, at least from the standpoint of the optimist, that he will be able to join a chorus, a choir, a glee club, or a large a cappella group. The trend of American education has not neglected the masses. Group singing, community singing, community choral clubs, exist in most sections of the country and are riding high on the new leisure waves and adult education swells. These are all worthy projects.

I am not minimizing the worth of all these accepted and flourishing organizations, but I do wish to plead for smaller groups—many small, specialized groups of post high school folk—in colleges, normal schools, business institutions, factories, home circles or what-not.

AN ANNIVERSARY—A TRIBUTE TO JULIA ETTA CRANE

RUSSELL CARTER

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Note: This tribute to Miss Crane, and the paragraphs following under the heading "A Cappella", are taken from the remarks made by Mr. Carter as chairman of the section meeting on Junior and Senior High School Vocal Music, in connection with the biennial convention of the M. E. N. C., Chicago, April 1934.

FIFTY YEARS AGO, such communities as had regular musical instruction in the schools, arranged with some local organist or choirmaster to take the responsibility of teaching the subject. Some of the publishing companies gave short courses to acquaint the music teachers with the contents of music readers. Definite teacher training in music began and ended there.

In 1884, Julia Etta Crane was beginning her work as teacher of music in the State Normal School at Potsdam, New York. With truly prophetic vision, she saw that music in the schools needed an especial teaching technique, and that the prospective teachers needed specific training for their work. In that year, Miss Crane offered a course of teacher training in music.

We have come to the fiftieth anniversary of her project, begun in a small way and with some doubt as to its feasibility. Even with her vision, I doubt that she had any conception of the latent possibilities of the great structure for which she was laying the foundation. I doubt that we are fully appreciative of the magnitude of the accomplishments of the intervening years, and of the implications for the future. This great Conference in itself is a monument to the specific training of teachers of music in the schools.

It is fitting, therefore, that in this fiftieth anniversary year, the Crane Department of Music of the State Normal School of Potsdam should be represented on this program by the present head of the department and by a group of its pupils and faculty members. [Mr. Carter here presented Helen Hosmer and the Crane Madrigal Singers. Note further reference to this group in Miss Hosmer's paper, "After High School—What?"]

"A CAPPELLA"

AFTER SUCH AN inspiring program as that to which we have listened,¹ we all feel, I am sure, that we wish to know something of the means by which such ends are attained. We were to have heard from Miss Ebba Goranson of Jamestown, New York, regarding the details of the organization and the maintenance of the a cappella choir. Unfortunately for us, as well as for her, Miss Goranson is unable to be with us because of a severe illness which developed suddenly. Those of you who have heard her choir need not be reminded of how much of practical value she could have brought to us. At some future time it is to be hoped that she can bring her message to this section of the Conference.

I feel that we should not leave the consideration of the a cappella choir, however, without a passing word regarding the name itself. We use the

¹ The A Cappella Choir of Lindblom High School, Chicago, David Nyval, Jr., conductor. The accompanying comments were made by chairman Russell Carter following the singing by this choir, which was one of several groups heard at the Junior and Senior High School Vocal Music section of the 1934 biennial.

title frequently, but I doubt that many of us know the details of its interesting history.

Literally, "cappella" is a shoulder cape—or in modern ecclesiastical language, a cope. The story goes that upon being solicited for alms by a beggar, the Holy Martin, Bishop of Tours, divided his military cloak (or cappa), gave half to the beggar, and wrapped the remainder around his shoulders as a cape (or cappella). This cape was preserved as a relic and was carried by the French kings in their wars. The relic gave its name to the tent which sheltered it, which in turn became known as the cappella. Then the name was transferred to the room in the royal palace in which the relic was kept when the king was in residence there, and in which masses were offered. Eventually, the term cappella, or chapel, in its English equivalent, was applied to any building other than a parish church or a cathedral in which the divine office was celebrated. *A Cappella* music is, therefore, music in the chapel style, unaccompanied by the organ—which instrument, in ancient times, was to be found only in the church.

PART I—PAPERS, ADDRESSES, DISCUSSIONS



SECTION 4

INSTRUMENTAL MUSIC

HIGHER STANDARDS FOR THE SCHOOL ORCHESTRA

GEORGE DASCH

Conductor, Chicago Little Symphony Orchestra



THE SUBJECT, "Higher Standards for the School Orchestra," can include many more things than we have time to discuss today, so I am going to begin with what I feel is one of the most important items, and that is *the selection of material*. As in literature, so in music the ideas of the great writers have the most vitality; therefore, they leave the deepest impression upon the mind and in the heart of the young musician.

In the early days of the young people's concerts in Orchestra Hall, Mr. Stock made a practice of fitting words to some of the great classic melodies, and I am sure those young listeners have never forgotten the melodies nor the names of the composers. A cheap, sentimental tune is with us today and gone tomorrow, but the worth while music is a joy forever and is here to stay. By this, I do not mean that we should choose only the works of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms and Tchaikowsky. Not while we have a wealth of such beautiful music as has been written by Dvorak, Saint-Saëns, Grieg, Massenet, Bizet, MacDowell, Rimsky-Korsakoff, Borodin, Delibes, Liszt, Svendsen, Godard, Rossini, Johann Strauss, Victor Herbert, Henry Hadley, Howard Hanson, and many others.

It has been my privilege to serve as a judge at many contests, and I am glad to be able to say that the tendency is away from the cheap and toward the good. In our schools today, there are many more young people acquainted with works of the great masters than there were, let us say, ten years ago.

The great need, as I see it, is for editions which shall meet the requirements of the school orchestra, and while some progress has been made along this line, we have but scratched the surface. I am quite sure that the future will show us the standard literature so completely and beautifully edited, that it will be a joy to the supervisor as well as to the player. That thing which we call "correct schooling," which is so woefully lacking in many cases, especially in the strings, will be to some extent acquired through the use of these perfectly edited publications.

Another important phase in the training of school orchestras is the attention given by the director to the middle voices—the so-called second instruments. I have heard many performances that could have been first class but for the fact that the inner voices were either neglected, or given up in despair. True, it is only natural that the best players should be put in the first violin section, or given the first chairs in other departments of the orchestra. This fact emphasizes the need for infinite patience on the part of the conductor in training his second violins, violas and other second instruments, if he would bring them near the level of his best players and produce a performance of reasonable clarity.

Here we have a psychological problem. We must be tactful. We must find a way of making these young people who are to take the middle parts not only feel, but *know* that they are just as important as the others. Perhaps our future editions will, in a measure, take care of this problem too. I have recently edited a series of numbers for the stringed orchestra, with the problem we have just spoken of in mind. I have departed from the usual arrangement of first and second violins, and divided the parts three ways, making

the score look like this: Violin A—Violin B—Violin C—Viola—Cello and Bass (a similar device is also used by others to some extent). I have, furthermore, done my best to make the parts of equal interest. Perhaps in this way we can overcome the inferiority stigma usually attached to the term "second violin."

If students could be brought to realize that they cannot all become Kubeliks and Kreislers, and that after all, some of the greatest composers and conductors have been willing to play second violin, viola or subordinate parts, these students would recognize more fully the importance of each part in relation to the orchestra as a whole.

Recently I have been asked why it is that so many orchestra conductors, who have come from the ranks, have been viola players. According to my view of the subject, I would answer as follows:

There are two types of violinists, namely, the "solo" type and the "ensemble" type. The former is interested purely in his violin, giving most of his time to the study of such literature as will tend to perfect his technique. Such composers as Wieniawski, Vieuxtemps, Paganini, Sauret and many others hold the greatest interest for the "solo" violinist, and rightly so, for they demand a technique of the highest order, and having mastered these, the violinist is well equipped to cope with the difficulties of the standard concertos, such as the Beethoven, Mendelssohn, Bruch, Brahms, Saint-Saëns, and other more modern concertos. I do not say that this type does not enjoy playing chamber music, but the latter holds only a secondary interest for him, which is quite natural. He will not play the viola for fear that the larger finger board will throw him off his stride, consequently, the alto clef is a strange language to him. Of course, there are exceptions, but I am speaking generally of this type. When he does join others in the making of music, he is not happy unless he is playing the first violin part.

The "ensemble" type also enjoys the composers who write strictly for the violin, until he is taken into the symphony orchestra. Here his interest becomes divided. Here not only the violin and other stringed instruments claim his attention, but the woodwinds, brass and percussions are a source of fascination. And, above all, the great symphonies and other forms thrill him so that he cannot return to the literature which once delighted him. When he is asked to play one of the middle parts, he does so gladly, feeling that as a second violin or viola player, his part is equally important with the first violin. His interest in chamber music is intense, and no wonder, for here we have the finest thoughts of all the great masters. He is eager to learn as much as possible about his marvelous instrument, the symphony orchestra, and if he has not the genius to compose, he usually becomes quite adept at arranging and instrumentation. He is still fond of Paganini, Wieniawski, Vieuxtemps, Spohr, Sarasate, and Sauret, but he idolizes Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Tchaikowsky, Dvorak and César Franck.

A few noteworthy examples of famous musicians who did not always play first "fiddle" may be cited as follows, and further research would disclose many others: Adolph Weidig, who became well-known as a composer, was a first violinist in the Thomas Orchestra, but he also played viola in the Spiering Quartet; Toscanini was a 'cellist before he became a conductor; Frederick Stock, conductor of the Chicago Symphony Orchestra, was a violist in that organization for a number of years; Carl Busch, well-known composer

and conductor, played the viola; Koussevitsky, conductor of the Boston Symphony Orchestra, is a distinguished double bass player. A notable example of a viola player who became famous as a composer is that of Anton Dvorak. While a student at Prague, he was thrown on his own resources, and was identified with one of the town's bands as a violist.

Do you wonder that the viola player is sometimes chosen to conduct the orchestra?

II

And now I am going to say a few words about a certain professional atmosphere which was always attractive to me as a boy, and which I believe fascinates most young people and does much to solve the problem of discipline. For instance, when we as youngsters played baseball, the great thing was to imitate the professionals, to play the game according to Hoyle; and when we did that, the result was exceedingly pleasurable, because the usual "horseplay" which always tends to disorganize, was absent. In other words, an atmosphere was established by this orderly procedure. And I shall never forget the thrill I experienced when, as a young fellow of eighteen, I was accepted as one of the violins of the Cincinnati Symphony Orchestra under Frank Van der Stucken. Here was "atmosphere," that delightful condition which afforded the opportunity to produce great orchestral works legitimately. Much of this atmosphere can be created in the school orchestra by the conductor who understands the two things necessary to bring it about; namely, how to gain respect, and how to inspire love.

In speaking of conductors, one often hears from professional musicians remarks like these: "He has a fine, clear beat—one never becomes confused when playing under him," or "He certainly knows what he wants and how to get it." Now I am sure the youngster in school recognizes these qualities as readily as the mature person, and when he does, such a conductor is looked upon with great respect as the master musician.

How to inspire love. I often wonder why the word "love" is used so sparingly. We seem to shelve it as something soft and sentimental, and bring it out only upon rare occasions. This is strange, because we all know that it expresses the most powerful emotion in the world. Now we hear more remarks from the player, as follows: "He is not only a fine conductor, but a gentleman as well." "He does not resort to pain-giving sarcastic remarks to gain his end." "His position as leader has not given him an exaggerated opinion of himself." When such a conductor shows sternness, as is sometimes required, his players usually see the justice of his attitude, and think all the more of him for it. Who would not give his utmost attention and loyalty to such a leader, be he a professional musician or a high school player?

In conclusion, permit me, in behalf of "Higher Standards for the School Orchestra," to urge the conductor to choose the best in music, and to use his influence in persuading the boy or girl who shows a desire for orchestral activity, to choose a legitimate orchestral instrument.

COMMUNITY SERVICE THROUGH INSTRUMENTAL MUSIC

WILLIAM D. REVELLI

Director of Music, City Schools, Hobart, Indiana



FOR THE PAST FIVE YEARS most of us have been enrolled in the greatest university of history. This university has included in its enrollment students from every city, state, and country in the entire world. No single industry, profession, or form of business has been omitted from its personnel. I am, of course, speaking of the "University of the Depression." Our tasks have been difficult, but by continual hard work and courage we have learned lessons that no other university could have taught us. In the face of the curtailments of the past five years directors of music have met their problems with a resourcefulness that reflects great credit upon them and the subject they are teaching. If we are to continue to go forward, then a great deal depends upon the mastery of our current problems.

At no time in the history of public school music has there been a greater need for active coöperation from the public, school administrators, and boards of education. And in no way can that bond of coöperation be attained more successfully than through public school music, and particularly instrumental music.

Instrumental music carries an important objective, in that it can develop a unit in each community which shall serve as a vital force in bringing the people into closer relationship with the schools. It has in many instances been the connecting link between the basic program of the schools and the securing of adequate support for the entire program. Organizations have been formed within the communities as a direct outlet of the music programs in the schools. Often these local organizations are lending their support to the entire school program.

I hope I am not taking too much for granted when I assume we all agree that community service through instrumental music plays a most necessary and vital part in every music director's program. If you do your task of teaching in your classroom and do no more, you will not accomplish your full mission as a teacher, neither will you fulfill your obligations to your community, or the subject you teach. You have a far greater responsibility! You have in your hands a mighty power for the building of neighborhood life, and by relating your music groups more closely to neighborhood activities, music shall come more and more to be an expression of community aspiration and of home life and spirit. It is your privilege to make music an instrument of friendship and unity of purpose—just as it has been used as an instrument of war or a medium of selling cigarettes and tooth-paste. Music should be an integral part of the community and of the home, so that its refreshing and wholesome influence may be reflected in the individual and group attitudes and happiness of your people.

Are we interested in music from the viewpoint of what it will eventually mean in the lives of the people, or are we primarily interested in what music means to us as individuals? The answer to this question seems to me to be the answer to our success or failure as directors of music—and, more important, the success or failure of the influence of music in community life.

II

Directors of music in attempting to serve their communities through instrumental music find themselves confronted with a great many problems. In

many communities there is the professional band and orchestra to consider; also amateur bands and orchestras have in many localities made impressive records and are doing a great service by providing musical programs for the people of their community. If the coöperation between these professional organizations and the public school music groups is as it should be, each can contribute to the success of the other. Just as music should be enjoyed by the masses of our communities, so should every musical organization—amateur and professional—of our communities have a part in providing that enjoyment. We have made it a rigid rule in Hobart to accept no engagements that would interfere in any way with professional organizations. We offer our services gratis, and in several instances when we have played engagements where the professional organization was paid for their services, ours were gladly donated.

The fact, that we have encouraged our music students to play before civic functions, in ensemble and solo performances, has in just a few years built up an interest in and support for our music groups. Our Lions Club, City Administrators, American Legion, Auxiliary, Women's Reading Club, Junior Women's Club, Hobart Dramatic Club, Parent-Teachers Association, Hobart Athletic Club, all churches, in fact, all organizations in and about Hobart have enlisted and received service at some time from our instrumental groups—and in return we have received the support of these organizations. Perhaps an example of this mutual service should be cited. Recently our High School Concert Band performed before the members of the American Legion and Auxiliary of District No. 1. This district includes members from all cities in Lake County. A few weeks later the veterans, in a body, attended our own benefit concert.

This year our students appeared before the members of the Hobart Women's Reading Club and gave a short lecture and demonstration on every instrument. The purpose of these demonstrations was primarily to acquaint the members of the club more intimately with the instruments of the band and orchestra. As a result of this effort has come a request for evening classes in "Music Appreciation." It is our plan to begin a series of music appreciation lessons similar in construction to those broadcast by Dr. Damrosch and his orchestra. Such a project, it seems to me, would be a worth while one for every public school music department to consider.

In Hobart we use every form of ensemble imaginable: duets, trios, quartets, quintets, sextets, brass choirs, reed choirs, string choirs, as well as soloists, are constantly playing before our people. This has done more to interest the community in music than anything else we could have done. The fact that our musical organizations consistently play before capacity audiences proves our people enjoy music, and the support they have given us in the past causes us to feel that they realize the part music plays in their lives and the lives of their children.

Thus, the new director of music must have an enlarged vision of his field. More and more his responsibilities reach out to the musical life of the community. He must be concerned with the continued musical activity of the increasing thousands who are leaving high school and college after happy and successful years of singing and playing in the musical organizations of our public schools. These graduates provide the nuclei for the civic band, orchestra, and choral societies, the church choir, and informal chamber music ensembles.

The successful music director of the new deal will in my opinion be

the director who realizes the vital need of a closer relation between the music of the school and that of the community—and I firmly believe that in the very near future the slogan of the National Conference as it now reads, "Music for every child, Every child for Music," will be changed to read something like this, "*Music for all the people, All the people for Music.*" I believe the changes brought about by the program of social reconstruction will demand this of us.



THE PLACE OF THE BAND IN THE MAKING OF A MUSICAL PEOPLE

LEE M. LOCKHART

Supervisor of Instrumental Music, Pittsburgh, Pennsylvania

INCREASINGLY, THE BAND is being accepted as a musical organization worthy of recognition. There were various reasons for its ill repute of days gone by, the chief of them being the worthless music generally played, and the prevalent disregard for the niceties of performance demanded by the refined nature. Indeed, the old-fashioned band playing was so coarse and bombastic that many mistakes of performance were submerged by powerful ensemble. The layman, having ears that heard not, applauded these performances. He had the feeling that the tremendous disturbance of his sensorium was the final and ultimate goal of music, and was led, therefore, to be satisfied with only hair-raising musical stimulation.

Due largely to the increasingly better standards of band music and band playing in the schools, there has grown up gradually in this country an appreciation of the band that is very gratifying to those interested in its development. The band's appeal has become popular but not unwholesome, its effect stimulating but not degrading. That a good band brings the best of one's nature into play, and leaves the auditor refreshed and a bit more satisfied with life, is not an opinion but a fact gathered from countless investigations.

If we grant the band a place on our musical stage we must be sure what useful contribution it will make to our general culture. Before an instrumental section at the Eastern Conference last year Arthur Goranson, one of the leading school bandmasters of western New York, said in part,¹ "(1) As an educational subject, band work is justified in our present-day school curriculum because it teaches concentration, self-control, teamwork, accuracy, discipline, development of the hand and eye in coördination with the brain; and, finally, it is a language understood by all nations of the world. One of the purposes of education is learning to enjoy life more fully...."

"(2) One of the principal things which justifies the expenditure of money to maintain a band in our high school is the large amount of satisfaction which it gives to boys and girls in after life. The boy who learns to play a trumpet or a clarinet well in his high school days is going to carry away from school, when he leaves, something which will be a source of satisfaction to him all his life. The girl who learns to play a violin or a 'cello possesses a bit of culture which will give pleasure to others, and will be a source of inspiration to herself in times of discouragement and sorrow. Latin and

¹ 1933 Yearbook, M. S. N. C., p. 140.

mathematics have not the same carry-over which music possesses. They soon drop into disuse and are forgotten, but music is a constant source of uplift and pleasure.

"(3) Band work in our schools creates and develops in the student a very wholesome, uplifting life interest. It may serve him commercially, but it offers unusual advantages for a profitable use of leisure time. The schools, if they meet the real needs of society, will train for leisure time in an increasing degree. In this training for the wise use of leisure time, music should hold a prominent place.

"(4) We are finding in music, just as in science, certain boys and girls who are gifted and talented in that line and who will no doubt make their livelihood by following a musical career. While this number is limited, yet the number who choose science for a livelihood is also limited. Therefore, if these opportunities are taken away from the boys and girls, such special talents may never be developed."

I am in agreement with Mr. Goranson in what I have quoted, but I think I should like to dwell a little more on one point; namely, the value of participation in a band as a worth while momentary experience. In this connection a momentary experience is not contemplated as belonging to the child only, since the learning period never stops. Doubtless the first scratch of the unruly bow is as satisfactory to the beginner who makes it, as is the inspired tone to the creating artist. Nero's fiddling was doubtless a momentary satisfaction to him. We know that General Dawes has found moments of satisfaction in his creative work in music. We are told that Einstein finds recreation with his violin, and history records that Alexander the Great found pleasure in his flute. We do not remember these men as musicians, but we have reason to believe that participation in music was vital to their complete well-being.

Thousands of persons, young and old, in this country are getting recreation from playing in bands in schools, lodges, churches and other organizations. This has been true for years. Even the busy life of prosperous days did not kill the village band, and we know that band organizing in the schools was most actively pursued during balmy years. Indeed, the rapid growth is sometimes thought to have been the result of business-getting rather than music-getting.

There are few here who will contend that music in the form of band playing is not a worth while momentary experience for the participant, whether the moment comes early or late in his life, or whether it is faltering or proficient.

Four years ago the National Conference met in this hotel for its first biennial session.¹ At that time justification of our school music seemed to depend upon the number of pupils trained in our schools who were found to be playing or singing after graduation. Many reverberations of that theory of justification have been heard since, but they become fainter and fainter with each passing month. I venture the opinion that all of our music classes can justify themselves as enriching and exploratory moments. Surely it is not necessary for a boy to continue to play the tuba to justify his participation in a school band. It would seem insane to justify algebra by the number of algebraic equations each graduate worked after graduation. Let us make each moment of each player's participation in our bands so rich with progress and musical interest, that even were all to forsake their instruments at grad-

¹ Twentieth meeting, first biennial, Hotel Stevens, Chicago, April 15-20, 1928.

uation they would feel immeasurably richer. Let each one come back at a future time and say, "I would take nothing for my years in the school band." Let us realize that each strain played by every graduate is so much added justification for the existence of the band. Let us realize that each small interest of every graduate in hearing good music well performed is likewise added justification, and, finally, let us take especial joy in seeing our former band boys and girls becoming patrons, supporters, and even promoters of events musical. Indeed, such fruit is worth much toil.

II

Since my subject should take me into adult society as well as into the schools, I must venture some suggestion as to the function of the band as a musical factor in our general social life. With increased leisure I believe more and more people will be found turning to their musical talents for pleasure. Community bands, orchestras, and small groups will increasingly abound and many an otherwise fruitless hour will be spent in a wholesome social enterprise. In all probability bands will not be large—likely they will never have an audience. It may be they will hold their meetings only intermittently, but such spontaneous music-making springs from a musical and social interest that is most laudable.

I am not inclined to believe that a growth in amateur music will lead to a greater interest in and promotion of grand and occasional displays of artist groups. I am rather inclined to think that we will be happy to make our own music even though less perfect. For myself, I contend that one evening spent playing in a string quartet is of more genuine pleasure to me than an evening spent in listening only.

As I look over the past ten years I feel we have taken our music on the run, hurriedly dished up by a few celebrated performers for whom we have made a most restless audience indeed. As I look toward the next ten years I see a calm society contented with its homespuns, decorated perhaps by an occasional ribbon or ornament imported for special occasions. Europe must have passed long ago into the stage of enjoying itself, for there one finds just this sort of society in so far as music and the arts are concerned.

Would it not be well for us to join hands in a game of self-enjoyment? Let us nourish the growth of community bands as one of the factors in our musical life. Let us participate in music making more generally, even though our results may never reach the perfection of the artist's performance.

SOME ASPECTS OF THE MARCHING BAND

MARK H. HINDSLEY

Supervisor of Instrumental Music, Cleveland Heights, Ohio



IT HAS BEEN A STRANGE STROKE of fate that has identified me to any extent with the marching band. Five years ago I was engaged in a controversy regarding the relative importance of the military and musical sides of the band. I represented the musical side, and I lost; this changed by my own choice the field of my endeavors. Not that I did not appreciate the value of military training and the marching of the band—this I believe I have proven in the years since that time, when I have had the opportunity to develop marching and music in a band in the relation I wished. Now I am concerned lest I be stamped as an exponent of marching as the most important phase of band work; such, I hope you will gather, is not the case. I come to you neither as a fanatic nor an expert on this subject, but only as one who is concerned with the whole field of instrumental music, the same as most of you.

A considerable number of band directors and administrators may still be troubled as to the proper place of marching activities in the general training program. I am thankful for the general title given this discourse—"The Marching Band." That explains one thing. If the title were "The Playing Army" or "The Tootin' R.O.T.C." that would be another matter. As it stands we are agreed that the organization concerned is a group of musicians—at least they are musically inclined, and that its members are banded together primarily for musical purposes. The program of such an organization involves the study and performance of music and perhaps other elements which involve music. We must therefore always think of music when we think of a band, just as most of us think of marching when we think of soldiers, and not confuse the two impressions. At the same time we must remember that *some* bands march, and that *some* soldiers are musicians.

I said a moment ago that we must think of music when we think of a band. What kind of music do you suppose comes to most people's minds along with a band? Rightly or wrongly, but unquestionably, the average person has associated the *military march* with the band for many generations back and still does today in spite of the very rapid elevation of our standard of band music. Although there are some directors who go so far as to omit the ordinary march from their repertoires entirely on the basis that it is not music but only rhythm, the vast majority of us cannot satisfy our own public without playing a great many marches on every program. Most of us also disagree with those who see no musical value in the military march. That may be true in the case of some, and perhaps most marches, but certainly many have been written which are musical masterpieces as much as any other short type of composition.

Just as the band has always been accustomed to playing the military march, it has also actually marched to its own music. The combination of playing and marching is one which has universal appeal, not only to those who participate but also to those who hear and look on. The marching band has become an institution which may well be considered indispensable in the lives of our communities and countries. It involves much more than music—to it is intrusted the representing and fostering of our common spirit, pride, and patriotism. What a service music can render and is rendering mankind in this way!

It would seem then that every band should be able to march as well as

play, if it is to fill its niche in the lives of our communities. It also seems fitting that those of us in charge of training school bands should see to it that training in marching is not neglected, but rather made an integral part of the complete training program.

To say that I am enthusiastic about the marching band is not quite correct—it is the *good* marching band that I am speaking for. Nearly all bands are forced at some time or other to get out on the street and do what is called marching, but it is quite easy to distinguish between bands with varying degrees of training. What constitutes good marching is recognized by all those familiar with it. I include in that term only the regular stock maneuvers which are necessary for the convenient manipulation of the average band—trick formations and fancy displays are not in themselves good marching, although they usually represent what has gone before. It is this fundamental training in good marching that I consider is our duty to give to our school bands on school time. I would not attempt to justify educationally the time spent on an elaborate program of special formations—that should be an extra-curricular activity, available to those who desire it.

II

Recently, I heard a prominent band director make the remark “The best playing band makes the best marching band,” explaining that those students who are capable of fine work on their instruments are able to do work of like character in marching. I am convinced that statement is quite true. I also want to add the reverse of that statement and say “the best marching band makes the best playing band,” although I must hasten to qualify this. I do not mean to say that a playing band can be developed from a finely drilled group of soldiers. Heaven forbid working at a band from that angle! Let’s be sure a student can play his instrument before teaching him to march! What I do mean to say is that a good playing band can be a better playing band if it is also a good marching band. It is not that any music is taught during the marching training, or that the marching itself makes for better playing. But what is taught to the good marching band that is of use to the playing band?

The position and *attitude* of attention. Proper posture and carriage. Dignified bearing. Self-control. Mental and physical alertness. Seriousness of purpose. Respect of superiors. Leadership, in the case of student officers. Coördination of limbs and body with the rhythmical mind. The value of perfect attendance and punctuality. Individual responsibility for the condition and appearance of instrument, uniform, and other equipment. Responsibility for a position oftentimes more “exposed” than in the concert band. General band organization. These and many other things that might be mentioned are forcefully brought out in the proper training of a marching band, under conditions of discipline which are far more conducive to their development than the conditions of the rehearsal room. Do you question my opinion, then, that a good marching band—a band that has had poured into it in concentrated form all the above attributes—is able to play better because of its marching? The entire organization, morale, attitude, and efficiency of a band should be, and, I am sure, usually are improved by such a marching program as I have recommended. How often I have wished that I could take my orchestra down on the drill field a few days a week and put them

through the band's paces! Could I make them better musicians? No, but I could make them a better orchestra!

I mentioned a little while ago that I felt only the fundamentals of marching could be justified in the band's educational program. This is only because the time usually involved in special parades and formations is out of proportion to their educational value. They do have a great deal of value from publicity and other angles, however, and are very much in favor. I am a strong advocate of this type of activity for marching bands in addition to their fundamental training, mainly because it serves to publicize and popularize the school band and the music department in general. I am for it also because I know that it appeals very strongly to the band members. I hope you will pardon a few references from my own experience.

When I first went into my present high school I required every member of my small band to march. For a year or two I had to convince a few of them who wished to play only to my way of thinking or else drop them from the band. Shortly, however, I discovered that I no longer had any such problem. As the membership grew beyond the number I could conveniently use in a marching band I reversed my tactics; I called in a few of the older members of the band who I knew had absorbed all the marching and disciplinary training I could give them, and who I felt were becoming disciplinary problems to me, and asked if they really wished to continue in the marching band—that we could get along very well without them. They were really quite emphatic in their assertions that they wanted to remain.

I know that fully as many students are attracted to my band because of the marching as because of the playing, and their enthusiasm for band work is multiplied because of this double interest. Last week while I was incapacitated because of illness two student officers worked out the formations for a special demonstration parade which we must present next week. These plans had my complete approval, and while I am here enjoying the Conference this week my band under student leadership is developing this parade. I am convinced it will be ready to present when I return. I am highly appreciative of this enthusiasm, and I know there is a place for it in our musical program.

What is there to do to bring about universally the kind of marching we desire? There are many fine school marching bands, and I congratulate and commend those of you who have used your energy—it takes a lot—and your time to develop them. We must continue to bring to the attention of band executives the relative importance of marching in the band training program. We must make provision for the proper instruction of band directors in the technique of the marching band. This has already been started in a fine way at several of our camps and universities. Let's continue to have our clinics and our discussions on marching problems, and give them the importance they are entitled to. Let's make more of our marching at festivals and contests. Certainly, it should be given more consideration in the all-around rating of a band. If a thing is worth doing it is worth doing well, we are told. I believe we are all agreed that the marching band is worth having—let's *all* have one, and make it better!

INSTRUMENTAL MUSIC IN THE ELEMENTARY SCHOOLS

HELEN M. HANNEN
Supervisor of Music, Cleveland, Ohio



NOTE: This is an abstract of Miss Hannen's introductory remarks as chairman of the sectional meeting devoted to "Instrumental Music in the Elementary Schools" at the M. E. N. C. biennial convention in Chicago, 1934. Papers read at this session follow.

INSTRUMENTAL MUSIC in the elementary schools is now well established in the school program as a part of the regular schedule or as an extra-curricular activity. In either case its purpose is the same, one of enrichment and discovery—*enrichment* in the opportunity for individual expression and development, and *discovery* in that it enables children to find themselves through new interests which may fill a need otherwise unsatisfied. From the standpoint of the school it is a means of discovering talent as well as a vital force in the union of school, family and community interests.

Too often there has been a feeling of isolation between the elementary and junior high schools, the one being an institution apart from the other. Instrumental music should be a means of bringing about a better fusion of interests between the elementary school and the junior high school. Such an attitude may be fostered by more personal and social interest on the part of music teachers and principals, and by an interchange of programs which will stimulate interest in student activities. . . . Instrumental music can no longer be set aside as a separate unit. It must dovetail all other school activities and through various classes, small ensembles, orchestras and bands, serve as a socializing means and refining influence which will enrich the lives of many more than the participants. The philosophy back of the instrumental program is to provide for the children interests which will develop a means of finer self-expression through worth-while musical activities. The problems of the instrumental teacher and supervisor are many.

This program has been planned to serve two purposes: first, the needs of the teacher who is looking for new ideas; and, second, the needs of the administrator whose difficulties may be made to seem less in the light of comparisons.

Coöperative Violin Class Teaching

WILFRED C. SCHLAGER
Kansas City, Missouri

THE PRINCIPLE is set forth in *Psychology of School Music Teaching* that "the way to deal with technique in music education is not by the application of hard, mechanical drill but by the use of intelligence and purpose." In the Kansas City Schools we try to "build motor feeling for and apprehension of music through song." Phrasewise grasp, rhythmic grasp and mastery of the score should be developed in the vocal field, and carried over into the instrumental work. Then we add to these experiences just those special elements required for instrumental performance. We teach the children to play a melody on the violin, help them analyze what they have done and then apply those problems to a new melody. In other words, our object is to teach instrumental technique to musical personalities.

QUALITY OF MATERIAL

The pieces which children play when learning the violin should be of such high quality musically, that they may be played indefinitely without becoming "stale" to the players, thus making it possible to work for expression in tone quality, in dynamics, and in tempo.

If children are going to receive major benefit from their first pieces, they should be able to memorize them easily, so that they can give all of their attention to tone quality and intonation, or making music. Children *should* look at their instruments and hands when learning to play a violin. Reading music, to children with adequate musical background, is very simple.

QUALIFICATIONS OF PUPILS

When children enter the violin class they should have the ability to do the following things:

- (1) Build any motive in any key after the teacher has placed the first note on the staff.
- (2) Find phrases.
- (3) Find the first beat in the measure and tell the number of beats in each measure.
- (4) Step tunes phrase by phrase.
- (5) Syllabize phrases after the teacher sings.
- (6) Read songs phrasewise, with syllables and words.
- (7) Score music created by the class.

TERMINOLOGY

In conducting violin classes we must be economical with our time, and the energy of the pupils, so we use many original terms and statements which are self-explanatory. The children grasp readily the meaning of directions given by the teacher, if he speaks in a musical language to which they are accustomed. Walking notes mean quarter notes, running notes mean eighths, etc. We never use the terms "down bow" or "up bow," but rather tell the children to place the bow at the heel or point and pull or push. We teach the letter names of notes only as they are needed to differentiate between sharps, naturals or flats. Blackboard illustrations help to explain bowing patterns. The children sing "about their fingers" to set in their minds the correct fingers to use for each note, and the terms "inch" or "touch" indicate the spacing of fingers for whole tones or half tones.

Suggestive questions help the children analyze their positions, such as:

- (1) "Are you standing comfortably?"
- (2) "Is your violin on your shoulder or on your chest?"
- (3) "Are you holding your violin gracefully or choking it?"
- (4) "Are you holding the two middle fingers on the right hand exactly opposite the thumb?"
- (5) "Are you carrying the bow or hanging onto it?"

In conclusion may I state that we have found the chief advantages of our system are: the "vocal approach," our terminology which children can understand, including the exact finger placings, singing "about the fingers," etc., and the fact that the melodies wear well, giving the children a chance to analyze what they have learned to play. As a result, mortality in the first year of violin playing has been greatly reduced.

Instrumental Music in the Joliet Elementary Schools

GLEN FORD

Joliet, Illinois

JOLIET has an independent city school system with its supervisor and band director, and a township high school with its separate board of education and corps of instructors. Each school maintains two bands—a training band and a concert band. For the concert band, boys are selected upon merit in all cases. Upon graduation from the city schools, students are given individual tryouts and ratings. Many have had three or four years of training and some are sufficiently advanced to qualify for solo row in the high school concert band. (Each year the grade-school band learns to play well one or two selections of Class A difficulty, in order to attack advanced problems.)

Everyone is not encouraged to choose band work, because many students cannot afford the time from regular classes. Selection is made according to ability and aptitude. Formerly, prospective players were tested vocally for rhythm and melody. This was satisfactory as far as it went but it did not go far enough. It did not show anything about aptitude or habits of practice in overcoming difficulties, and such. At the present time selection of players is made upon the basis of their accomplishment upon the saxette with one-half year of training.

We give considerable attention to sight reading from the outset. A sight-reading lesson is generally preceded by feeling or counting rhythmic patterns from the accompanying chart. The next step involves counting at sight a new number from the solo cornet parts (sample copies of new literature are used). This is done by the whole band, sometimes with the melody played on the piano.

Technical difficulties have been blamed unduly for lack of success in reading; we find that when the rhythm is felt and understood these technical difficulties seem to disappear. In the case of more difficult passages we drill on the difficult spot at repeated intervals, until it becomes natural and as easy as the other parts. Grade-school people are passing through the "drill age," and this fact must be kept constantly in the mind of the instructor.

Playing in tune is a matter of ear training and embouchure. Coöperative criticism from the boys as well as from the instructor, with constant correction on the part of the players, will develop a feeling for good intonation.

The demonstration lesson will consist of (1) reading of rhythmic problems, (2) silent reading with the tempo set, and (3) playing of a new selection.

[Here followed the demonstration with a group of students from the woodwind section of the Joliet Grade-School Band.]

Organization of Free Instrumental Classes

FOWLER SMITH

Director of Music, Detroit, Michigan

THE DEMONSTRATION LESSONS which we have just observed are splendid examples of the advance which has been made in class teaching procedure.

In my judgment such teaching has brought recognition to music as an educational subject. It is only within recent years that music has been

accepted as educational. Certain cultural value was given to it but educational value was discredited.

Its acceptance now, in my opinion, is due to two things:

First: The shift in educational objectives. These have broadened to take into account the training of the whole child. It is not enough to train the mind through the acquisition of factual knowledge. Education assumes the responsibility of developing the child physically and spiritually as well. Education is now as much concerned with the way one feels as with the way one thinks. Emotional stabilization is a social problem. If an activity is evaluated in terms of ultimate educational goals, in terms of social attitudes, self-discipline as a member of the group, ability to coöperate, self-appraisal, where else will you find a better example of the practice of these things than in an instrumental class or orchestra as taught today?

Second: The improvement of instruction in the instrumental field. It is not difficult for an administrator to recognize the educational value of training in any field, that is based on the laws of learning and contributes to the attainment of ultimate goals of character development and enrichment of human lives. The instrumental program is making this contribution in a very fine way.

I am asked to discuss the "Organization of Free Instrumental Classes." To my mind there is no controversy between free and tuition classes. It is simply a matter of expediency or policy. The policy of the administration in Detroit is to offer all instruction free of charge to all children. It often happens that exceptionally talented children come from poor families which cannot afford to pay for lessons, and it seems more democratic to make selection of pupils for instrumental training on the basis of interest and ability, rather than on a monetary basis.

In the Detroit schools a beginning was made by establishing a class center in each of the fifteen districts of the city. Each district averages about fifteen elementary schools. If each school would send only one student for each instrument taught, there would be enough to warrant a class in each instrument with a special instrumental teacher; for example, if each school in a district provides one flute, one clarinet, one trumpet, one trombone, one cello, one saxophone, one drum, we send seven teachers twice a week after school to form seven classes, each teacher teaching the instrument in which he has specialized.

The instrumental teacher is not responsible for the ensemble or the orchestra. The regular music teacher in each school is responsible for the school orchestra. If she has a pupil for each instrument, she soon has an adequate instrumentation for her orchestra made up of the children attending the classes in the district center. In many districts a district orchestra is organized which draws the best players. This orchestra is a superstructure and an incentive, rather than an objective achievement. Emphasis is placed on the school unit, and no child is accepted in the district orchestra who does not play in his school orchestra.

In addition there are two all-city junior orchestras and two all-city junior bands that rehearse on Saturdays. The same rules that govern the district apply to the all-city organizations.

This scheme has been modified in some districts where enrollment has increased. In five districts the lessons are given during school hours and the teachers travel to the schools, which means in some cases that a variety

of instruments must be taught in the same class. Violin is taught during school hours in all cases.

To summarize:

- (1) Lessons and ensemble practice free.
- (2) Two lessons per week.
- (3) Lessons given after school hours in ten districts; during school hours in five districts.
- (4) Teachers are paid \$2.00 per hour by the Board of Education for after-school classes; regular salary schedule when assigned as itinerant teachers five days per week.
- (5) All violin classes are taught during school hours.
- (6) Instrumental teachers are responsible for classes only, except, when assigned to district or all-city orchestras or bands.
- (7) The regular music teacher in each building is responsible for school orchestra or band.
- (8) In junior high school all instrumental classes are given during school hours.
- (9) There are 101 elementary school orchestras, 4 elementary school bands, 5 district bands, 6 district orchestras, 2 all-city junior orchestras, and 2 all-city junior bands made up of elementary and intermediate school students.
- (10) Approximately 5,000 children are taking instrumental lessons. This does not include the junior or senior high schools, each of which has its orchestra and band.

The instrumental program in the elementary schools began ten years ago. Its popularity and the growing interest on the part of parents and administrators convinces me that it will be extended tremendously.

It seems to me that if instrumental training is to be accepted as an integral part of the school program, tuition classes would be opposed to that end. In my judgment, free instruction is more democratic, enrolls more children and creates more coöperation from private teachers than tuition classes to which we would turn only in case of economic necessity.

Organization of Tuition Classes

SHERMAN CLUTE

Supervisor of Instrumental Music, Rochester, New York

OUR INSTRUMENTAL CLASSES were conducted on a free basis until January, 1932, the teachers being paid by the Board of Education. A drastic curtailment in the school budget compelled us to reduce our instrumental force by dismissing those teachers on an hourly basis, and retaining only those on permanent tenure who were placed in charge of all orchestras and bands in the various schools.

In order to continue our instrumental work, we organized classes on a fee basis of fifty cents per hour lesson. These classes are taught by those instrumental teachers whom we were forced to drop. Instruction on all orchestral and band instruments is given on Saturday mornings at one of the high schools. Violin instruction is also given at the various schools during the week in school time. The semester is divided into two terms of

nine weeks each, the tuition of \$4.50 payable to the teacher at the beginning of each term; however, teachers are permitted to make special arrangements with the pupils. The majority of pupils pay fifty cents a week. Classes do not exceed five pupils. On the free basis, there were ten pupils in a class and the teachers were paid \$2.50 per hour.

For the benefit of those pupils who could not afford to pay for lessons, we organized ensemble classes under the direction of our regular instrumental teachers. These classes were also held on Saturday mornings at three of the different high schools. This plan was in force until June, 1932. Ensemble teaching of *beginners* is not very successful and in my opinion should be employed only as a last resort.

To remedy the situation, we organized practice-teaching classes which are taught by Eastman School students from the Public School Instrumental Department, thus enabling these student teachers to satisfy their practice-teaching requirements and to gain practical experience in class teaching. The first year, these classes were held at three different high schools, each one of which was under the direct charge of a regular instrumental teacher. This arrangement being unsatisfactory, it was decided to hold all of these classes at one high school, centrally located, under the supervision of one instrumental teacher. This plan has proven very successful and beneficial for both pupils and student teachers.

Our classes on a fee basis have been a success. Since they have had to pay for lessons, pupils and their parents have evidenced greater interest. However, the uncertainty of collecting fees is to be regretted. We have not adopted a universal policy which all teachers are required to follow. Even though the teachers are paid directly by the pupils, it must be understood that these classes are under the jurisdiction of the Board of Education. However, the teacher has the privilege of dismissing a pupil for the non-payment of fees or for any other irregularity. The results in regard to both teachers and pupils have been most gratifying. Our best teachers have been successful in building up their classes to the point where they would prefer to retain our present system. The weaker teachers have not been so fortunate; in fact, two of them have already resigned. Pupils who show little signs of progress either discontinue studying or go to a private teacher; the better ones remain and some eventually elect to study privately with their class teachers. Thus, our present plan enables us to weed out our weak teachers and pupils.

No doubt, the question arises, "Have our instrumental organizations been at all affected?" Our instrumental organizations have not suffered materially in numbers, and furthermore, they have improved in quality. This can be attributed to our music psychological testing program. While nearly every pupil can participate in vocal activity with satisfactory results, only those who have average or above average talent should be encouraged to invest the time and effort which learning to play an instrument involves. By means of the Seashore talent tests we have been able to discover our musical children and to encourage them to study on orchestral and band instruments. Likewise, the unmusical children are discouraged from studying and their attention diverted to other interests.

Should the Board of Education wish to re-establish classes on a free basis, I would recommend having at least a registration fee. If we continue on the fee basis, my recommendation would be to charge a small fee, such as twenty-five cents per lesson, classes not to exceed six pupils. This fee

should be collected by the Board of Education by whom the teacher in turn is paid. The payment of a fee, in any case, is desirable, inasmuch as it aids the pupil in retaining his interest.

Problems of Class Instruction from the Teaching Standpoint

LENA MILAM¹

Director of Musical Education, Beaumont, Texas

IN DISCUSSING the problems concerning class instruction in the stringed instruments in our public schools, a brief outline of the procedure should be included in order to give this phase of our work its rightful place in the music set-up.

The first problem concerns the sympathetic coöperation of the superintendents and principals in arranging school programs which will allow pupils to avail themselves of this class work during school hours. All schools cannot work on the same schedule. Each school will need to work out a plan to suit its own particular needs. A suitable room should be provided where classes of five or six can feel free to work without interruption or fear of disturbing others. This room need not be a large one, but should have a high ceiling and good lighting facilities.

The well-equipped teacher is of first importance. There is need for more normal classes in the colleges and schools of music to prepare teachers for this type of work. The methods for class work are somewhat different from private or individual instruction, and the teacher should have a thorough knowledge of methods of procedure. The problem of working with a class of pupils and still attending to individual needs is one which requires tact, ingenuity, and real interest on the part of the teacher.

After a few lessons with a class of young pupils, the teacher will soon discover varying degrees of aptitude. The progress of the more talented pupil should not be retarded, even if the personnel of the class remains the same. Supplementary material should be supplied the pupils when they show more ability. After a term of class work, the teacher may need to re-classify the groups to give greater advantage to the slow and fast pupils. These classes should be in the grades, with not more than five in a class. If the students have passed the Kwalwasser-Dykema tests satisfactorily, they should be qualified to take up the study of violin, viola, cello, or bass.

The stringed instruments present more and varied problems than the other orchestral instruments. There is always some time lost in assembling the class, due to tuning the instruments, adjusting strings, bridges, etc. If stands are in place and more attention is directed to the prompt assembling of classes, the discipline problem will not be so great. Fitting the pupil with the proper sized instrument is an important item. Schools should own the violas, some cellos, and a bass.

It is of utmost importance that correct habits of body and hand positions be insisted upon. Drills embracing the fundamentals can be made attractive. Good teaching material is not such a problem now as in the past—much of this also being suitable program music. Exercises for open string and simple melodies combined with attractive accompaniments are obtainable. The ability

¹ Read by Grace Chapman, North Royalton, Ohio.

to play something pleasing within a short while enables the pupils to pass through the drudgery period of learning correct habits in fingering and bowing, and serves to make the otherwise uninteresting routine work more pleasurable.

Without good intonation there can be no pleasing combination of sounds, and it is obvious that there can be no permanent value in the training of a class that cannot play in tune. Drills in scales and arpeggios in all keys, striving for good tone production and correct intonation, should result in smooth, expressive playing. Singing the interval before playing is helpful as ear training.

The proper deportment, even in a class of five, is very necessary if progress is made in the allotted time for lessons. There is always that tendency to unconsciously pluck at strings and to visit with each other, which causes disorder and hinders concentration on the work at hand. While there should be a certain freedom and spontaneity about class lessons, good discipline must be maintained. A happy atmosphere prevails if the instructor is genuine and conscientious in his responsibility toward making music vital to the pupil. The building process is necessarily slow, but with wise, intelligent leadership, a community of music-loving people will result.

Materials and Equipment for Elementary Instrumental Classes

LAVERNE E. IRVINE

State Teachers College, West Chester, Pennsylvania

IN AN INTRODUCTION to the discussion of "Materials and Equipment" questions like these come to my mind:

What instruments shall the school furnish? Shall we use "fiddlettes" for violin beginners? Are aluminum 'cellos better for our purposes than wooden 'cellos? Shall the rental fee, if we have one, be uniform for all instruments? What about the rental fee in the case of a pupil who takes up a particular school instrument in response to our request—an instrument we need in our band or orchestra? Shall the pupil furnish his own music stand? When the school buys stands, shall they be the light, folding type or the heavy metal stand, let us say, with adjustable wooden desks? What type of chair suits our purposes best? Shall reeds, bridges, strings, and other accessories be available at the school? If so, who shall sell them? Is it practicable to circulate a set of instruments from school to school for class instruction purposes? The question pertaining to class instruction books usually arouses controversy. Most of us, I presume, wonder why most music materials and instruction methods come from the publishers so poorly bound, with consequent limited durability.

Possibly some of you would be interested in knowing something of our instrumental work in the Demonstration School at the State Teachers College, West Chester, Pennsylvania. This year [1934] we have a total enrollment of 19 in the eighth grade, 15 in the seventh grade, and larger enrollments in the lower grades. In this school we have 74 children studying musical instruments. This is not a typical public school situation, for most of the actual teaching is done by the seniors in the music education course of the college. There are three orchestras: The children's orchestra is composed exclusively of first-, second-, and third-grade pupils, playing violin, cornet,

flute, clarinet, and trombone (the music for the trombone player, a second-grade pupil, is restricted to nothing in the seventh position, and as little as possible in the sixth position although he reaches the sixth fairly well). The junior orchestra consists of 16 children from grades four to eight inclusive, who are not so far advanced as are those in the senior orchestra of 20 pupils from grades four to eight inclusive. In the senior orchestra the instrumentation is composed of violins, flutes, clarinets, 'cellos, trombones, trumpets, one French horn, percussion and piano.

The children's orchestra is using little familiar songs which we orchestrate for them, and the *Four and Twenty Folk Tunes* by Irving Cheyette; the junior orchestra is using familiar numbers arranged by the student teachers and the *Church & Dykema Orchestra Training Series*, Books I and II. The senior orchestra has been using Book II of the *Church & Dykema Orchestra Training Series*, the *Bennett Orchestra Folio*, Vol. I, and the *Fox Old Masters Folio*, Book I, along with a few separate orchestrations of good music. It must be remembered that this is only the second year that instruction in instrumental music has been offered in our Demonstration School.

Concerning some of the material we use for instruction: For our very little children (we have about six in our first grade taking lessons) we arrange a great deal of the lesson material ourselves, although we sometimes find *Fiddlin' for Fun* or *Stepping Stones to Violin Playing* usable for some of the more talented children of this grade. The above two books, along with Kelley's *Thirty Pieces in the First Position*, we use in the second and third grades. In grades four to eight we have been using quite generally Lehrer's *Ensemble Method for the Violin*, with additional appropriate material for the more advanced of the older pupils. On the wind instruments we have utilized very successfully the *Ditson School and Community Band Series* by Morgan, Clark and McConathy. In addition to this series we use individual methods for some children. For example: we have two girls in the sixth grade who have progressed so rapidly on the flute that both of them are now studying in Wagner's *Foundation to Flute Playing* published by Carl Fischer.

We have added instruments in proportion to the demand for renting. At the present time we have at the Demonstration School, 12 trumpets, 3 trombones, 2 melophones, 1 French horn, 2 'cellos (we are trying aluminum 'cellos in order to keep repair bills at the minimum), 5 flutes, 5 clarinets, 6 half-size violins, 6 three-fourths-size violins, 2 full-size violins, a set of percussion instruments and 10 drum pads which we had made to order at a cost of seventy-five cents each. These instruments are rented to the pupils at \$3.00 per semester, with the exception of drum pads which cost the pupils nothing. There is no charge for lessons that are given once a week in grades four to eight, and two or three times a week, as the case may be, in grades one, two and three. The orchestra music is furnished by the school, but the children buy their own instruction books. For lessons and rehearsals we use the two gymnasiums, a secluded hallway, the music room, the lunch room, the dental service room; but, of course, our schedules are made out in collaboration with the administration so as to avoid conflicts. We use for the most part heavy iron stands with adjustable wooden desks, but we also have a few folding stands which are light enough for the smaller children to move, when necessary. Stands are kept either in the various rooms or in some place in close proximity, in order to conserve time on rehearsal or lesson days. While there are six pianos in the school, only three are available for our purposes,

but this, along with the need for blackboard space which is found in some of the rooms, is taken into consideration in scheduling the pupils. When an instrumental teacher who has no piano in his own room wishes to use a piano on a particular day, he may exchange with a teacher who is scheduled in a room where there is a piano.

In our music room we have a permanently built-in cupboard for the storage of our instruments and music, and a large steel cabinet in which we keep accessories and supplies.

Instrumental Music in Los Angeles Elementary Schools

GRACE WADE

Los Angeles, California

THE SITUATION in Los Angeles is different from many cities in that there are no instrumental classes in the elementary schools, although we do have elementary school orchestras. However, there are hundreds of excellent private teachers who cooperate in every way and take a genuine interest in the children.

The history of orchestral work in Los Angeles is very interesting, because it was the first city to organize orchestras in the elementary schools. Miss Jennie L. Jones started this work in a small way twenty-two years ago; now it has outgrown all expectations.

There are six teachers in the department, each conducting rehearsals in three schools nearly every day. There are 231 elementary schools that have orchestras, with over 4,000 boys and girls, ages 6 to 12, playing in them, and several hundred more studying that they may come in. A supervisor visits each school once in four weeks presenting new music, and some teacher in the school carries on the work between visits. To these teachers we are indebted for much of the success of our work, as they are acquainted with the school and conditions.

We use music which is simple, attractive, tuneful and playable by children; such as, marches, waltzes, gavottes, serenades, overtures, etc. We never use simplified classics.

Each year the Junior Orchestra, a group of approximately 270 children, meets in a central place for eight or nine rehearsals, then gives a concert in May or June. This stimulates interest and enthusiasm, for it is the aim of every child in the individual school orchestras to some day be invited to play in the Junior Orchestra.

The department has several thousand dollars worth of instruments purchased with concert money. These are loaned for a period of five months, to any boy or girl who desires to study and whose parents are willing to purchase an instrument at the expiration of that time if he makes good. For the use of the instrument they pay \$2.00 only, which helps keep up repairs. The Board of Education contributes to this "repair fund." The instrument is sterilized and otherwise put in condition after each child has used it. Probably 600 boys and girls who would not otherwise study are started each year in this way.

The Board of Education does not furnish the instruments which are loaned. In the beginning, rather cheap violins and cornets were bought, also Meyer system flutes and Albert system clarinets. Now all poor instruments have been replaced by good ones and the department has to loan 130 violins

from one-fourth to full size; 15 'cellos, various sizes; 30 Boehm system flutes; 91 Boehm system clarinets; 104 cornets; 38 trombones and 4 melophones, Altogether over \$14,000 worth of instruments have been purchased with money earned through concerts, and without expense to the Board of Education. Music stores and interested musical friends have, from time to time, presented us with instruments.

CLASS PIANO INSTRUCTION

RUDOLPH REUTER

Chicago, Illinois



THERE IS NO HAPPIER PHASE of recent cultural and musical development than the rapidity with which the idea of class musical instruction for young people has caught the fancy of everyone in all parts of the land.

In this day when many of us are pessimistic over the outlook of the world's future, when nationalistic strife, financial manipulation and growing violations of law and order seem to be heading us in the direction of chaos, this manifestation of interest in the higher cultural things of life is indeed most gratifying. Although many observers seem to feel that things are indeed in a bad way, I do not share this pessimism with regard to music. Naturally, musicians as a body have felt the stress of the times, but this is more because economic and political adjustments, which have occurred from time immemorial, do not always work smoothly and gradually. They go by fits and starts, and certain groups will always be caught in such drastic alterations, and will suffer. The whole world is like that, and there is no profession, no business, no religion, no government that can go on serenely and smoothly over a period of more than just a certain number of years. Viewed as a whole, music has progressed and is progressing.

We may even go so far as to say that those very things which we at this time despise—for instance, the raucous noises of jazz music, the cheap crooning that radio stations pester us with—are actually doing *some* good, and they do it in this way: They make millions of listeners *harmony conscious*. It is a beginning, an introduction to the realm of tone. Jazz possesses interesting rhythms, the harmonies are colorful; contrast the average jazz dance orchestra's playing of today with the insipid ballads of thirty years ago, and one must register improvement. True, the crooner resembles the bad ballad singer of that period, but, singing over a network to millions of listeners, there is at least a succession of tones and harmonies that gets into places where no music was ever heard before. If that does not lead to a higher ear development on the part of great masses of people, what does? Many of those listeners will feel they want to know more about this strange thing. They may buy a phonograph and records. They may even get to the point where they will buy a set of symphony records. They may buy a piano or a violin or a mandolin. Whatever is the result, it is in favor of *music*—not always what we call good music, but we may be sure that a proportion, and perhaps a large proportion, will have inculcated into them a desire for progress of some sort. Their children, having heard tones in the household, will be less recalcitrant when the music teacher may be called upon to come in and start work.

It is a very wrong idea that would separate the world into two distinct classes—those who are professional musicians and those who just listen. By far the most important class is a *third* category: that is, the musical amateur, the person whose music making is an avocation, who spends part of his leisure hours making for himself and for his family and friends a type of music which need not be professionally brilliant, but nevertheless extremely enjoyable and entertaining.

If in this country we had a much larger *amateur* group of music lovers, the cultural leaders would never need to worry about the future of symphony and opera. That most legitimate form of entertainment and recreation: the *making of good music*, would have no difficulty in recruiting audiences in all

parts of the land. But of much greater importance than that is, without doubt the fact that the jails would be considerably less full than they are; there would be less crime and all the horrible attending manifestations that go with it; such as a low-class and easily contaminated judiciary, crooked lawyers, and crooked politicians. Let us not imagine that this thought is far-fetched, even though some of you may know of a number of musicians who are not honest. No, there is undoubted truth in the many assertions that one hears by psychologists and penologists, that, as a rule, the criminal is very unmusical.... I do not think it far-fetched to say that had there been compulsory education in music throughout all classes and in all schools from kindergarten up, there would be fewer murderers, racketeers and cutthroats in this land today.

We must not alone thing of the disciplinarian influence that music has upon the formation of character in the young person. We must think of the important phase that directs the young mind into the channel of beauty. It is taught to surround itself with combinations of sound that give joy to the spirit, like the beauty of lovely color, the sensations that give pleasure from sweet smelling flowers, the reassuring warmth on a winter's day, the pleasant breath of a cool draught on a hot summer afternoon.

The wonderful thing about music is that it is always new. It has to be set in motion. Music constantly re-creates itself. The Beethoven Symphony today, played by the same instruments as were in use one hundred and twenty years ago, when Beethoven wrote it, is exactly the same as it was then. You may say that a painting is the same. But a painting is not projected anew. That most vital element, that of motion, which we can see with the eye only in such popular devices as motion pictures, in music becomes the dominating factor of beauty, a kaleidoscopic arrangement of high and low sounds, soft and loud, with different timbres, changing quality of tone, hurried or slow—this wonderful combination of a thousand beauties, *forever moving*. That is why music is to me the greatest of all arts, and why, as a race, we can be happy that music is so varied, so colorful today, and that we have achieved so much in this form at the present time. In medieval days I fear that much of life must have been dull and dreary—when music was in its infancy and the great mass knew little about it.

II

And now, my friends, we come to the more immediate topic, about which so many of you know more than I. But I can look at your work from the distance, and get a bird's-eye view, as it were, because I am far away from the question of method. I am a music educator myself, yet I get about the country a good deal in my capacity as a concert artist, and there are many things to be observed.

The idea of class instruction is not only a good one, it is a most necessary one, particularly at this time in our country, when large masses of people are still to be taught music, which is to me as essential as the knowledge of writing your own language. I think that class instruction of many youngsters at one time is the great *in-between* activity, the long transition period from the making music-conscious large portions of the population, up to the period when individual and higher instruction is a necessity.

When I look back upon my life as a child, it seems to me that those

activities to which I looked forward with the greatest of pleasure were always those in which there were a great many others besides myself involved. I enjoyed the classrooms, but particularly the work in gymnasium and certain classes in manual training, botany, etc., where there was, in competition with others, not alone a certain amount of *thinking* activity but a certain amount of physical motion. The latter was to me, as I see it now, a sort of relaxation from the former; then again, ready to relax physically, the mental processes took up the thread. So there was, during the hour of learning, a constant change which was pleasant. This sort of thing is excellently arranged in class music instruction. The youngsters watch the physical work of others—the brain active and observing at this time, absorbing the many details of music making—and then comes the period when the turn to play, to sing, provides the former observer and listener with an opportunity to move muscles and get about.

Many instructors naturally possess knowledge of the more intimate psychology of this sort; others have studied and learned it. Others do not have it—and there is still much work to be done, according to my observations, with teachers who have the knowledge, the willingness, and often the personality to deal with youngsters, but whose psychology is wanting in certain of these fundamentals that have to do with the wave-like workings of all things mental and physical. Dreariness of continued, even effort must be avoided. The deadly thing in the learning of everything is the practice of keeping instruction on an even plane of pressure, as it were. Much can be accomplished by a more uneven series of forceful drives and in-between relaxations.

Competition is a great thing. The individual lesson does not provide it. It is the practice in nearly every studio that I know of to bring together, on frequent occasions, those who study with the same master and have them play for each other. The idea of class instruction and its arousing of the instinct of competition is, really, kept up throughout life. The individual artist who wishes to perfect himself, and goes to as many recitals given by his competitors as he is able to afford, in time and money, is the artist who will accomplish bigger and better things. So the young musician, seeing his little neighbor do better than himself while in a class, will work all the harder because the incentive to this work is not a vague and perhaps contestable series of admonishings and possibly scoldings; it is a visual and oral demonstration of superiority, which he must emulate in order to keep up.

The phase of competition is important. But there is still another most important one—that is, the economic question. If parents throughout the country all knew (and of course several millions do now) the low cost for which their child or children could become mentally equipped with some of the most useful cultural things in life, there would be no child lacking musical training.

So, my friends, let those of you who are in this profession—this honorable, genteel and refined profession of teaching a beautiful art—be proud of yourselves, and be hopeful. You are in the midst of a thing that is growing and prospering. Your temporary setbacks are as nothing to the real setbacks which the average business man suffers twenty times in his career. There is a growth in understanding and in the desire for more and better music, and you who lay the foundations of this important cultural development, must be ready with your skill and your energy to meet the demand.

PART I—PAPERS, ADDRESSES, DISCUSSIONS

SECTION 5

MUSIC EDUCATION IN RURAL SCHOOLS

HIGH AND LOW SPOTS IN RURAL SCHOOL MUSIC

ADA BICKING

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[Introductory remarks by Miss Bicking, who was chairman of the Rural School Music section at the biennial meeting of the M. E. N. C., Chicago, April 1934.]

"EDUCATION must enable the individual to do well the things he must do anyway," says Dr. Briggs; "Prepare him to make himself at home in the modern world," says Dr. Frank; "Cultivate the social spirit and prepare future citizens to deal effectively with the involved social problems," says Dr. Dewey.

In discussing education we seem always to apply the principles to the urban child. We hold in the foreground of our consciousness the city children attending city schools with modern and comfortable physical conditions, satisfactory equipment, well-trained and experienced teachers, graded and elaborate courses of study including academic and cultural subjects.

Strangely enough, with the very mention of rural education and rural school music, the problem seems altogether different. But for those of us who have given considerable thought to both urban and rural schools and their courses of study, it is exceedingly difficult to justify any differentiations.

In 1930 the census showed that 49.7 per cent of the children in the United States lived and attended city schools and that 50.3 per cent lived in and attended schools in the country. These boys and girls are human entities and there is no logical reason that the educational whys, whats, hows and wheres should not apply to all children equally. They should not smile with special favor upon those whom luck, fate or fortune placed in urban homes and schools. Communities, whether urban or rural, must accept the responsibility of providing educational opportunities for their youth—for "they come this way but once."

To say that we are living in a changing world in a most extraordinary age has become trite, but we know that the demands of the tomorrow are being heaped upon us, and every individual girl and boy must be equipped with those characteristics, abilities and appreciations that will make life for him a satisfaction to himself and a service to others.

And who can say where these girls and boys of today shall choose, or be destined to live as adults. There must be an equalization of educational opportunity for all children. Their talents and potentialities must be carefully diagnosed; the physical, mental, spiritual and emotional life must be guarded, and the inner life of the child must be replete if he is to live richly and abundantly.

The sailor chantey, the songs of the western cowboy, the Negro, the Indian, the Chinese, are quite as interesting and intriguing to the girls and boys on the farm as they are to those in the city. The radio broadcasting all types of music, the drama and the detective story, have a definite appeal. Motion pictures and other recreations afforded the urban youth are not as accessible for the rural youth who are eager for social contacts. They are thrilled with public programs in which they are privileged to participate. It is gratifying and often pathetic to see how these boys try to adapt themselves to new situations and to overcome an obvious self-consciousness. They realize that singing is a delightful experience and they have an inner yearning for the opportunity to express themselves through song.

There are the high spots, strengths and advantages just as there are the

low spots, weaknesses and disadvantages in the rural schools, but the same thing may be said of the urban schools. I think of Jefferson County, Kentucky, for the moment and a radio program which was recently broadcast. The county superintendent gave an intensely interesting talk on school music. The members of the County Board of Education sang in a men's chorus. The school children made their contribution. Everybody sang and they loved the singing. Their annual schedule of events includes interscholastic programs, contests, festivals, pageants, etc. Each school contributes to the sum total of the music activities.

Contrast that county, if you please, with a county which comes to your mind, perhaps not far away. The county superintendent has no interest in music, he cares little about state recommendations or requirements, the cultural standard of the people is low, there are few rural churches, few organs and few choirs, the teachers have had little or no training in music and less experience with it. There is little or no opportunity for the children to sing, to express themselves emotionally through the medium of a beautiful song. What music they have is all from without.

May I reiterate that there is no reason for and should be no differentiation in the general aims and objectives in school music for the youth of the land. Music is for all, but the quality of music and the amount of time allotted to music will always be dependent upon tradition, the attitude of those in authority in school management and the standard of culture in the community.

When the states require music to be taught as a regular subject of the curriculum, and the normal schools provide practical, interesting courses in music that will carry over into the needs of the schoolroom, then will music function to the fullest; the girls and boys will sing lustily and joyfully and through song they will express the beauty that comes from within.

THE NORMAL SCHOOL'S RESPONSIBILITY IN RURAL SCHOOL MUSIC

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A GREAT DEAL has been said recently in regard to the value of music as a factor in the leisure-time preparation program being stressed in our schools, but so far somehow little influence of all of this has been felt in the schools where the musically underprivileged children really are: the rural and small village schools. Surveys of these schools all over the country show that, with a very few exceptions, the instruction in music, where it is included in the curriculum at all, is most unsatisfactory. Furthermore, a closer study of the situation results in the conclusion that improvement in the work, either in quantity or in quality, will be made only when the teachers in these schools are better prepared in the subject. A few fortunate sections of the country have music supervision in these schools, but the vast majority of states have little or none of this supervision and there is scant possibility of having it soon. Therefore, any improvement to be made rests mainly with the teachers themselves.

The majority of these teachers show a real desire to accomplish something in music with their pupils, but with few exceptions it is found that they are handicapped by lack of training, or that they had training in only one phase of the work (primary, intermediate, or upper grade), and in their teaching have to take charge of something entirely different. The question they ask is: "Why were we not prepared for this at normal school?" It is a well-known fact that practically all normal school graduates spend at least their first years of teaching in rural and small village schools. And, even in states where consolidation of schools is apparently general, reports show an enormous number of one-room schools still functioning. The situation existing then is that most of our normal schools, in spite of what their own statistics show in regard to the placing of their graduates, are still continuing to plan their music courses not for the kind of schools in which their graduates will really teach, but for the ideal schools which they would like to have functioning everywhere. Anyone who has actually worked in these rural and small village schools realizes that the only way to make improvements is to definitely face conditions as they *are*, and then start working toward the ideal.

II

Now, briefly, just what should these training schools attempt to give to these student teachers in the way of music? The following suggestions were included in a set of standards made by the Rural Music Committee of the Northwest Music Supervisors Conference, after a survey of the situation in the rural and small town schools and in the normal schools. I am mentioning them here because I believe that the needs are much the same the country over. At any rate, in the northwest, we draw our teachers from all parts of the United States, and we find the same general deficiencies in their musical training. Furthermore, reports and studies made in connection with this national committee have indicated a similarity of situations everywhere.

(1) *Entrance Requirements*: It is first of all recommended that definite entrance requirements in music be set up in each normal school and teachers

college. These requirements should include an understanding of the fundamentals of music and of elementary sight reading and melody singing. Students unable to meet these requirements should make this work up as a deficiency and without credit. Without such an arrangement, it is really impossible to accomplish in the normal school music classes what should be accomplished, unless a great many more hours of music are required than is the general rule. This prerequisite basis for music is already in use in a number of normal schools and teachers colleges.

(2) *Preparatory Course:* In schools where it seems at present to be impossible to enforce entrance requirements in music, such requirements should at least be set up for entrance to all music education classes. Students who are not up to the standards set should be required to complete a course in elementary theory and sight singing *before* being allowed to enter the music education courses. The work in such a course should be planned particularly for students who are beginners in music, with the most elementary of theory and with sight singing, using the system the students will be expected to use in the music education courses, including materials of all the types and with all the problems found in grade school music material. Definite help should be given to non-singers.

(3) *Music Education Courses:* All normal school students should be required to take a minimum of five quarter hours in music education (exclusive of required preparatory courses) during the first and second years of normal school work. Included in this requirement (or as an extra requirement) they should have had one term of observation and practice teaching in music. Courses in music appreciation, harmony, chorus, orchestra, etc., while most desirable for students, should *never* be substituted for the regular music methods courses during the first two years of normal school work. At least one of the required courses in music education should be a general course covering the methods, materials, problems, and attainments in music in each of the eight grades and in one- and two-room schools. Later courses in music may stress the type of teaching (primary, intermediate, etc.) in which the student desires to specialize. One of the weakest points in the musical training given to students in most normal schools is the fact that they receive instruction in the work of certain grades only, while they may be called upon to teach any or all of the grades. The only possible satisfactory substitute for a general course would be separate required courses in primary, intermediate, upper grade (or junior high) and rural school methods.

Perhaps it seems that it is unnecessary to mention such requirements as the above, but it is surprising the number of normal schools and teachers colleges, including some of the best known institutions, where not an hour of music is required of students taking training for elementary school teaching. The subject is simply listed as a possible elective.

III

Ideas as to the content of these music courses will differ, but the main points or attainments upon which all those interested will agree are probably the following:

(1) Understanding of the problems in theory, form, reading and interpretation to be met in any average grade school music material.

(2) Ability to sing enough to teach the song material of the schoolroom. Individuals who cannot sing should know definitely how to teach songs with

phonograph records or with the piano or other instrument that they play. Such individuals should be made to feel that it is *not* impossible for them to teach music, but that their lack of ability in singing places on them the added responsibility of fitting themselves in some other way to teach music as one of the regular school subjects. Many teachers have no one to whom they can turn for help in teaching their music, and they must know how to go ahead independently if they are to accomplish anything.

(3) Interest in school music. It is impossible to demand that prospective teachers develop an interest in music, but it is surely an important part of the work of the normal school to make the music courses so attractive by emphasis on the pleasurable and cultural aspects of the work that a feeling of real interest in the subject is fostered.

(4) Understanding of methods, materials, problems and attainments in music ordinarily expected of each of the eight grades, of means of organizing the work for more than one grade in a room, and of the type and organization of the music class in the one- and two-room schools.

(5) Familiarity with *one* certain routine or method for the teaching of each of the various phases of school music: singing, reading, listening, rhythm, etc. *Which* routine, of the several advocated by authorities, is unimportant. The important thing is that these teachers know *one* way, instead of having the mental confusion resulting from an attempt to understand several methods of teaching a subject, which at best is still rather new and difficult for them. Any teacher with average common sense can adjust this one method to the situation in which she is placed.

(6) Each prospective teacher should have in her possession, and be thoroughly familiar with, the following materials: a book of rote songs including suitable material for children of various ages; a book or books of songs suitable for use in teaching the various phases of sight reading, beginning part singing, etc., in the grades—and this should be the state adopted text, if there be one; the state course of study in music for rural and graded schools, if there be one; and a notebook containing sections on materials and methods that the students may need—lesson plans, monotone helps, organization of the one-room school music class, material on folk dances, program material of various kinds, information on radio music programs, lists of material on all types of grade school musical activities, and miscellaneous directions for musical problems and projects.

All of this will seem like an immense burden on the normal school, but the fact that some normals are giving such courses and doing it most successfully would indicate that it is quite possible. The music departments of the normal schools hold the immediate future of public school music in the schools in rural communities and small towns in their keeping. With their help we can send music to the most isolated communities and to every child in the American public school system, and the musically underprivileged child will become one with the vast group that is now enjoying the results of the great "Music for Every Child" program!

THE RELATIONSHIP OF MUSIC IN THE RURAL SCHOOLS TO THE FOUR-H MOVEMENT

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TO ATTEMPT to present a paper on the relationship between the work of the one-room rural schools in music and the studies undertaken by the 4-H Clubs is to theorize, speculate, or build an air castle or two, rather than to prove anything.

We are all aware that while the past two or three decades have been slipping away the public school systems of our largest cities, then of those somewhat less large, then of the small towns, then of the villages, and finally of the most unlikely little crossroads communities have little by little expanded the curriculum to make room for the study of music, or have, by a process of cancellation and elimination, created a place for it. Our young people of school age in all types of communities are enjoying the benefits of music study—all except that majority of the vast school population who are receiving their education, their training for life, their preparation for the enjoyment of the increased leisure hours about which we hear so much and so frequently these days, in the little one-room country schoolhouse. Why the one-room rural school has been until very recently omitted from the general scheme of music education of the masses, it is hard to say. Possibly we (and I mean a large proportion of us) have theorized too much and acted upon our theories infrequently and half-heartedly.

We are mindful of the pioneering that has been and is being done in the rural field, and we recognize the mechanical difficulties of administration that have imposed themselves as obstacles slow to be overcome, retarding the march of music as a regular subject in the curricula of the rural schools of our land. We realize the meagerness of the musical training of the rural school teacher, and now that we are thoroughly aroused to the situation and are conscious of our responsibility in bringing music, for its various practical purposes, to the other one-half of our school population, the spread of music into the rural field is likely in the next few years to step up in a somewhat more lively fashion.

Right here is where the topic of this paper enters. There are, all over this broad country, hundreds of 4-H Clubs composed of young people ranging in ages from ten to twenty. These budding members of the adult social order have pledged themselves to the best development of their Heads, Hearts, Hands, and Health. They recognize that music study contributes to every single phase of this development, and are devoting a large part of each club meeting to its study. How is it done? Through the study of literature, leading to tests in music memory; through the study of beautiful songs, culminating in song festivals where mass singing is the main feature; and through participation in the performance of good music by instrumental groups.

What is the organization? First, the local club, meeting usually at the school, utilizing when possible the music facilities of the school, supplementing this by their own equipment, directed by a club leader—not necessarily the teacher of the school, who may know more or less than the teacher does about music—working away week by week all through the year on the music materials which are their assignment. Then comes the application of the measuring stick. Those who range in age from fourteen to twenty years old meet in larger units, those excelling in the local club representing their club in a county meeting, the leaders here going to the district, then on to the state round-up.

In some states the whole scheme, so far as the music goes, is presided over by a counselor who aids in the selection of materials to be studied, and with helpful suggestions and instruction guides all the clubs toward their goal for the year. Because of the range in ages, it is easy to see how some members may serve to bind more closely the club and the school; how the older ones, by the same token bind the club and community together; and how this in turn ties up school and community.

These clubs are right at our very doors. The majority of them, as with the majority of rural schools, need better musical leadership. Some of their members will become the teachers in the very same one-room schools where they are spending, or have spent, their childhood days or in schools almost identical with them. Most of them will remain on the farms as farmers and wives of farmers. They cannot help, as the direct result of the club training they are receiving, being largely responsible for setting the musical ideals and tone of the communities in which they will spend the rest of their lives.

A few people in the field of music education are already vitally interested in this huge project. It offers a superb opportunity for service. The influence of these young people upon their local schools and in their communities cannot be denied or underestimated. Their communities are proud of them and are supporting them in every venture. In a short time many of them will be serving on their district school boards, and are going to help determine whether or not ability to teach music is to be a positive requirement in the engaging of teachers for their one-room schools.

The 4-H Club movement is a part of the general challenge of the rural sections of America for musical opportunity.

MUSIC THEORY IN RURAL SCHOOLS

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IF OUR MUSIC PROGRAM really functions, we must be more concerned in the physical, social and emotional life of the individual rather than merely his ability to think and reason. Music can make us more highly sensitive to human values, and bring us into closer communion with each other; it can provide a most wholesome outlet for our emotions and open up to us great avenues of beauty; this alone is worth everything else. Music plays as important a part in the training of the rural child as any other. In fact, perhaps more so, for he is handicapped educationally along many lines. Shorter terms, limited teaching forces, crowded curricula, poor and inadequate equipment and in some instances poorly prepared teachers, do not provide the best schools. In the art and other highly specialized subjects there is a particular and serious handicap in the average rural school.

Under such conditions, just what type of work is most important in our rural music programs? By all means there should be as much self expression as possible through beautiful music. The selection of suitable material is of utmost importance. All songs should be worthy literature, and the musical settings of equal merit. Within each song used there should be great possibilities for motivation. Much folk, art and national music will furnish this. Response to rhythm is likewise fundamental and the rural child in particular needs much of it. Opportunity to hear and to learn to discriminate, as well as singing and rhythm activity, add greatly to musical experience. This musical experience can be gained only through active participation in music, whether it be singing, rhythm or active listening.

How much, then, if any theory should be taught in rural schools? If the time is limited, and it usually is, something must be omitted. Only the things which will develop the greatest appreciation should claim attention. Musical intelligence should be developed through worth while musical projects which have as their fundamental aim, *appreciation*. Theory and drill, to be effective, should come from something which has become a part of the child's experience, and he must feel that such are necessary in mastering the situation and in delving deeper into the beauties of music. The child who would grow musically should learn to read so that he may enter into ever new and beautiful experiences in the realm of music. But these facts and knowledge about music are merely the means to the end and by no means the end in itself. Key and time signatures, note values, problems of tone and rhythm, should come up naturally through carefully planned and organized musical projects definitely designed to furnish a basis for musical experience.

Participation in beautiful music as suggested will furnish all the motivation necessary. Some knowledge of expression marks, words designed to indicate varying moods and tempos, and the part they render in the artistic interpretation of music, some ideas of simple song forms as they occur through the phrases of the songs or compositions heard, some knowledge of the characteristics of the folk and art materials of different countries as they are studied and their relation to other subjects of the curriculum, should be a part of the musical experience of every child. Perhaps the composer of some selection studied has made a contribution to our musical heritage; a few interesting and pertinent facts about him and the music will help to develop greater appreciation.

Some administrators demand a tangible means of measuring what the pupils have gained in music. The joy, the thrill, the appreciative experience, the imaginative and emotional growth cannot be measured for they are intangible values. It does become necessary to show, at times, that the child has gained some facts about music. Some such definitely planned theory work may properly and logically grow out of the regular singing, listening and rhythm work and be measured, if necessary, as a part of the definite music program.

The small rural high school is limited in time for both vocal and instrumental work, and, as a rule, has little time for organized theory work as such. Of course there are exceptions to every rule. But the theory, as in the grades, may be incidental to the regular work and may supplement and enrich it, if handled skillfully. Much musical intelligence may be gained in this way. The aim of all instruction is appreciation, and if the limited theory which can be offered in connection with our worth while musical projects can enrich and broaden the musical experience of the child, it will have contributed its share to a richer emotional and cultural life.

PART I—PAPERS, ADDRESSES, DISCUSSIONS

SECTION 6

SPECIAL PHASES AND ACTIVITIES OF
MUSIC EDUCATION

RESEARCH IN MUSIC EDUCATION

MUSIC THEORY IN THE HIGH SCHOOLS

MUSIC INSTRUCTION BY RADIO

FESTIVALS AND CONTESTS

COMMUNITY MUSIC

RESEARCH IN MUSIC EDUCATION

JACOB KWALWASSER

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[This is an abstract of the introductory remarks of Mr. Kwalwasser as chairman of the sectional meeting on "Research in Music Education" held in conjunction with the M. E. N. C. biennial convention, Chicago, April, 1934. Papers read at this meeting follow.]

THERE ARE a few brief remarks that I should like to make concerning our sectional meeting. In former meetings we devoted most of our time to papers on music testing, and discussions of talent studies and surveys. This section was known then as the *Test and Measurement* division. But it is apparent to all that we have outgrown this title, for tests and measurements are mere instrumentalities or agencies which make possible the study of various aspects of music talent and music achievement. I have no desire to depreciate the value of testing and measuring for I consider them indispensable agencies of important branches of music research, but I wish, simply, to indicate as clearly as I can that tests and measurements are devices which aid the research student with his investigations. While research may employ scientifically constructed tests, much research may be undertaken without the aid of test materials.

In order to present recent research in music pedagogy, music psychology, music appreciation and aesthetics, acoustics, therapy, statistics, etc., your chairman suggested that the old section title, "Tests and Measurements" be abandoned and this section be re-named. To my satisfaction, the new title met with the approval of the program builders, and this afternoon I have the pleasure of launching a new and timely section devoted to *Research in Music Education*.

It is my hope and expectation that this section will establish itself as a regular part of the Conference, and that it may contribute to the progress of music education in America. This section must awaken the music educator out of his lethargy. It must help the profession to sense the need of flexibility and elasticity. Many of our rigid policies and practices, you know, are born of fear and ignorance. Our problem-solving consciousness has not been sufficiently aroused. Many of us have musical training, but comparatively few have a musical education.

Probably the chief function of this section is to arouse in us a problem-solving consciousness, which will make it possible for us to realize that problems exist and subsequently to take such steps as may contribute to the solution of these problems. This function may be somewhat remote, but it must be our guiding star. The immediate function is the dissemination of information that has already been produced by leading investigators in the field of music research and encourage others in experimental and research activities so that we may pursue perfection rather than personalities in music education.

MUSIC RESEARCH AND MODAL COUNTERPOINT

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IT HAS BEEN SAID that the Greeks were always children, presumably because they were always asking, "*Why?*"¹ The Egyptians were apparently satisfied with being able to make a right angle by laying out a string in three parts having the relation of three, four, and five units between the respective parts. The insatiable Greeks, however, were not content; they had to ask, "*Why?*" And from such queries eventually came the science of mathematics. Many musicians are somewhat like the Egyptians; they master a few "rules of thumb," learn a few "tricks of the trade" and are content to settle down to a life of routine with never a notion of what it is all about. But others—may their numbers increase—are not satisfied with merely knowing how to obtain a particular result; they are interested to know something of the whys and wherefores of the various processes, and it is of such stuff that musical researchers are made.

Pure research is, I suppose, the pursuit of knowledge for its own sake; but much of such investigation has a direct practical bearing. The topic of the present paper has been chosen not only because it is an interesting subject for discussion, but also because it may serve to illustrate the relation between research and practical teaching. Incidentally, it is hoped that it will suggest other research problems that may be pursued to advantage in this country where we normally have access only to secondary source material.

In relation to the whole field of musical research the present problem would fall, according to Adler's² division of the subject, under the heading of Musical Pedagogy and Didactics. Adler divides the whole field on the basis of method into two main parts: *Historical* and *Systematic* Musicology, and Musical Pedagogy or Pedagogics is the third general heading under the latter. It must be observed, however, that the historical and critical methods are also employed in the solution of the present problem. I make this reference to method not because I think it is always necessary or even possible to distinguish sharply between the methods used in any particular situation, but merely for its illustrative and suggestive value in relation to the topic of the present paper.

II

Music theory as a subject of instruction is in a sense a branch of applied music in that the study of music theory, as we commonly use that expression, is a matter of getting certain basic factual material and of acquiring and developing certain particular skills. The problem of the teacher of music theory is to find out what the student needs to know, and to determine the most effective ways of imparting that knowledge and of developing those skills. The business of the musicologist is to supply the proper information in these matters. Of course, the teacher and the musicologist may be one and the same person, in which case these terms simply refer to different qualities or attitudes of the same individual. We distinguish then between two meanings of the phrase *music theory*: (1) As the acquirement of certain skills and basic knowledge in music; and (2) as research in the fundamental principles of musical structure in a broad sense.

In general there are two fields of contrapuntal work. These are usually classified as *strict* and *free* counterpoint. The former may be roughly designated as an outgrowth of the polyphonic music of the 16th century, and the

latter may be referred to the period represented by Bach. This is perhaps the ideal way to look at it, but by no means all instruction in counterpoint follows the implications of such a view. But be that as it may, the present paper is devoted primarily to the first type of counterpoint mentioned, i.e., *strict* counterpoint.

In the actual practice of teaching strict counterpoint there are about as many "systems" as there are teachers, ranging from the rigid methods of the Paris conservatory to the systematic-historical system of Jeppesen. I discovered this myself by bitter experience. As an undergraduate student I studied strict counterpoint and learned what I supposed was the conventional procedure. Later when I went to Paris to continue my musical education I found that what I had been studying was "all wrong"—or very nearly so. Now I must learn a lot of new rules and work according to a different "system." A short time later it came my turn to teach strict counterpoint and I had to decide what to teach. I examined every textbook on the subject I could find in three different languages and discovered a hopeless confusion of conflicting ideas. The situation was one not unlike that characterized by the famous college freshman when he said to his professor "as I understand it, it's not very well understood."

Finally, I came upon certain English theorists who claimed to base their work directly and unreservedly on the work of the great composers of the contrapuntal period. As time went on and I became acquainted with more and more of the music of that great era, I became more and more conscious of the discrepancies of even these texts and the procedures of the Palestrina school. Then I began to wonder if it would not be feasible to study these works of the masters and derive the "grammar" of them in a truly scientific way, and decided that it was. Through our university library a set of the complete works of Palestrina in thirty-three volumes was obtained and I set to work. First I analyzed quantities of the compositions, played them, sang them, heard them many times on such recordings as were available, and then I wrote a complete mass in order to obtain a better grasp of the style. I realized by this time that the crux of the matter lay in the treatment of the dissonance.

About this time the excellent book by Dr. Knud Jeppesen *The Style of Palestrina and the Dissonance*³ came to my attention, and I was delighted to find that he had worked on the very problem with which I was confronted. What remained was to "translate" this research into rules and principles suitable for presentation in a class in counterpoint. The next year while on sabbatical leave I visited Jeppesen in Copenhagen and found that he had written such a textbook only it was in Danish. I spent the year consulting eminent authorities, hearing as much of this type of music as was possible, and carrying on the research on a related problem in the field of the treatment of the dissonance from the beginnings of polyphonic music to the middle of the 17th century.⁴ Upon my return to the University I translated, with the aid of a friend, Jeppesen's *Kontrapunkt*⁵ into English, put a collection of 16th century music into the hands of the students and gave for the first time in my experience a course in counterpoint in which the sole standard of reference was the music itself. The enthusiastic response on the part of the students was my sufficient reward; the study of strict counterpoint was elevated from a dry academic subject to a living art problem, full of musical significance, in which incidentally a great deal was learned about the meaning

of style in music expressed in terms of its technical structure. But I am getting ahead of the main trend of my theme, and, furthermore, I must beg your indulgence for this excursion into the personal.

III

I have already said that in the actual teaching of strict counterpoint there are about as many systems as there are teachers. We may investigate these under three main classifications, which I shall call the French, the English, and the modal systems. These terms I have adopted for the sake of convenience in the present discussion. They are not used, to my knowledge, by any other theorist in the same way. They are not used with the idea of any certified historical reference or scientific accuracy, but because they are the most suggestive names of the various systems as I became acquainted with them in my own experience. They might with some justification be called: Arbitrary system number one, arbitrary system number two, and the systematic-historical system. Using philosophical terms, the first two systems are more or less eclectic treatments, in so far as the proponents of these methods have selected what seemed best from the existing procedures. The third system is an empirical approach inasmuch as it attempts to analyze the music of a particular period, study the theorists of that period, and to formulate the rules in terms of the actual practice.

The first system, which I have designated as the French system, is described in the article on counterpoint by Eugène Cools in Lavignac's *Encyclopédie du Conservatoire*.⁶ In my account of this method I shall sketch in merest outline with emphasis on those features particularly which characterize it in relation to the other two systems.

The major and minor scales are used—the minor scale in the melodic form. So far as rhythm is concerned the 4/4 meter signature is the one adopted. The five-three and six-three combinations supply the essential chordal material, and although the harmonic attitude is on the whole disclaimed, yet it does enter the problem. Any six-four chord, actual or implied, is meticulously avoided. Perhaps the most distinctive feature of the system, however, is that of allowing only one chord to a measure. For example, if there are two half notes in the counterpoint to one whole note of the *cantus firmus*, they must either be susceptible of analysis as members of the same chord or one must be a passing note. Accordingly, *a*, *b*, or *c* of the following example would be acceptable, but not *d*.



A particularly interesting situation arises in connection with the following cadences:



A strictly logical interpretation of *a* according to this system would say the chord is D-F-A and the B is a passing note. But this troubles the adherents of this system so that they in the end come more or less to the conclusion that in this exceptional case one ought really call the A an accented consonant passing note. The harmonic analysis of the cadence then becomes VII—I, not II—I, which, although permitted by Koechlin⁷, is not generally regarded as satisfactory.

The following passage is excluded on one of two grounds—a six-four chord is implied, or a chord change is necessary.



There are many other details involved in this type of strict counterpoint that are peculiar to it, but they hinge around these and similar issues.

IV

The significant point is raised by the question, "What is the authority for these rules of strict counterpoint?" It is partly tradition but in the last analysis the final authority is the judgment, opinion, or taste of the theorist. And this is why I have called the French system an arbitrary system. Of course, not every thing in the system is arbitrary, at least not if we admit that artistic judgments in general are based upon more than mere fancy. But certainly to say, "only one chord in a measure" is arbitrary. There is nothing inherent in music which would dictate such a limitation. The most appealing justification for such a ruling is a pedagogical one. The basis of this is simplification of the problem for the beginner on the same principle as the adoption of the five species. There can be no question but that training in this type of exercise may lead to a good command of the technique of musical composition. All or most of the French composers are raised on such a diet.

The English system is represented by any one of a number of theorists. We may consider Pearce,⁸ Rockstro,⁹ or Kitson.¹⁰ The chief difference is in the allowance of two chords to a measure. For example, the sixth may follow the fifth in second species without being treated as an unessential note. Thus in the preceding examples *d* would be perfectly acceptable, and the cadences would simply be acknowledged as chord changes. Most of the English theorists discuss the modal system and give some directions for their use in strict counterpoint.

Here we find a certain uneasiness as to the authority for the various regulations, and there is a marked tendency to refer to the music of the 16th Century as the basis for the work. Rockstro does this but unfortunately leaves himself open to scathing criticism on the part of R. O. Morris¹¹ because after announcing his intention of teaching counterpoint "exactly as it was taught in the latter half of the sixteenth century" he writes his own examples. Morris even goes to the extreme and says, "What in another is probably ignorance, in him [Rockstro] is sheer dishonesty."¹² But Morris himself is not consistent because, after stating his conviction that "counterpoint, if taught at all, must be taught,"—as Mr. Rockstro says, "exactly as it was taught in the sixteenth

century"³²—he throws over the use of the *five species* and the *canto fermo*. And yet these were undoubtedly the customary means of studying, or of beginning the study of composition in the second half of the sixteenth century. Zarlino, Zacconi, and even Morris' countryman Thomas Morley, give ample evidence of this fact in their theoretical writings. And incidentally this information is all given in Grove³⁴ to which Morris refers and of which he could scarcely have been ignorant.

In justification of his stand in "rejecting *in toto* the traditional methods of instruction" Morris says that the *canto fermo* was "even in those days, an obsolete survival."³⁵ And he continues: "When a sixteenth-century composer set to work to compose on a *canto fermo*, he did not spread it out in front of him in a row of stolid, unappetizing semibreves. He broke it up into fragments, and treated them thematically with all the rhythmic ingenuity he could devise. If he used the textbook type of *canto fermo* at all, as he did occasionally, he did so as a deliberate archaism." But it must be noticed that in the one case Morris is talking of counterpoint as a subject of instruction—and this necessarily implies the work of a student; whereas, in the other case he is talking of the composer, of Orlando di Lasso in the Sixth Penitential Psalm, etc.—the work of mature composers at that. Certainly this has little relation to the problem of acquiring the technique in the first place. And Morris himself in his *Foundations of Practical Harmony and Counterpoint*³⁶ actually adopts the whole note cantus firmus and gives examples of the five species, even though he still declares that with the exception of the fifth species their value is "precisely *nil*."

The third contrapuntal method referred to earlier is that which I have called "Modal Counterpoint." Its leading exponent is Dr. Knud Jeppesen of Copenhagen. To him belongs, so far as I know, the credit of applying all the resources of modern musicological method to the solution of the problems. Beginning with an exhaustive study of the works of Palestrina and the writings of contemporary theorists,³ Jeppesen developed his *Kontrapunkt*,⁴ which might be characterized as an attempt to say what the rules of counterpoint would be if based upon the music of the period, and with due consideration of the theoretical teachings of that period.

We find the following characteristic differences from the methods already discussed: the adoption of the modal system of scales throughout; the use of the half note as the unit of measure; a clear-cut statement of the melodic progressions used, with special reference to their rhythmic values; dissonant half notes treated as true passing notes, unaccented only; and many other details such as the use of dissonant quarters and eighths. Important too, in Jeppesen's system is the early introduction of the use of actual composition in the exercises. This idea I have developed even further in my own classes in modal counterpoint.

V

In my opinion, then, modal counterpoint studied in its proper historical background, is the logical solution of the general problem of strict counterpoint. It affords the means of developing a command of the technique of musical composition, as well as an insight into the fundamentals of the evolution of music in its historical aspects. Other systems may have pedagogic values to a greater or lesser degree, but none has so clear-cut a standard of

reference for the settling of all disputes as to procedure in technical details; none affords a similar historical insight into the development of music.

Free counterpoint is commonly defined in relation to the music of Bach. It differs from modal counterpoint primarily with respect to those melodic, rhythmic, and harmonic aspects that were indigenous in the changing concepts of musical composition. Kirnberger, Richter, Jadasohn, Riemann, and Ernst Kurth are the leading exponents of this work. It should not be considered as a system opposed to modal counterpoint, but as the natural successor to it in the student's musical training. But the great problem of defining the technique is still far from a practical solution and interpretation for teaching purposes.

Briefly stated, the trend of technical development seems to be toward greater melodic and rhythmic elaboration (including freer use of the dissonance) to the limits of harmonic comprehensibility. The works of Bach are at hand and, in addition to the theorists already named, Koehlin's studies of the Bach chorales¹⁷ and on the passing notes¹⁸ may be cited as suggestive beginnings. The formal aspects of the problem are more adequately treated in such works as Gedalge's study on the fugue.¹⁹

In conclusion may I suggest that the study of modern or contemporary counterpoint should be based upon similar studies of contemporary composers. Time will not permit a further elaboration of this point but the implications of the situation are, I trust, fairly obvious. Certainly music research has proved its right to a "place under the sun" in the realm of music theory and particularly in the field of modal counterpoint.

¹ See Richie, A. D.: *Scientific Method* (London, 1923) p. 2.

² Adler, Guido: *Methode der Musikgeschichte* (Leipzig, 1919), p. 7. See further Adler, G.: *Umfang, Methode und Ziel der Musikwissenschaft in Vierteljahrsschrift für Musikwissenschaft*, I:5 (1885); and Pratt, W. S.: *On Behalf of Musicology*, in *The Musical Quarterly*, I:1 (1915).

³ English tr. by M. W. Hamerik (Oxford Univ. Press, 1927).

⁴ See *The Evolution of the Six-four Chord; A Chapter in the History of Dissonance Treatment* (Berkeley, Univ. of California Press, 1933).

⁵ Copenhagen and Leipzig, Hansen, 1930.

⁶ Paris, Delgrave: 1914—pte 2 p. 2719ff.

⁷ Koehlin, Ch.: *A Summary of the Rules of Counterpoint*, English by Ernest Quinan (Paris, Heugel, 1927) p. 19ff.

⁸ Pearce, C. W.: *Modern Academic Counterpoint* (London, Schirmer, 1914).

⁹ Rockstro, W. S.: *The Rules of Counterpoint* (London, Cocks, 1882).

¹⁰ Kitson, C. H.: *The Art of Counterpoint* (2nd ed., Oxford Univ. Press, 1924).

¹¹ *Contrapuntal Technique in the Sixteenth Century* (Oxford Univ. Press, 1922), p. 1.

¹² *Ibid.*, p. 5.

¹³ *Ibid.*, p. 4.

¹⁴ *Dictionary of Music and Musicians* (London, 1904), I:617ff; also in 3rd ed., 1927.

¹⁵ *Op. cit.*, p. 4f.

¹⁶ London, MacMillan, 1931; p. 85. [My present criticism, notwithstanding, I hasten to add that I consider Morris' *Contrapuntal Technique* an excellent contribution to the study of 16th Century music.]

¹⁷ J. S. Bach: *Etude sur le Choral d'école d'après* (Paris, Heugel, 1929).

¹⁸ *Etude sur les Notes de Passage* (Paris, Le Monde Musicale, 1922).

¹⁹ Gedalge, A.: *Traité de la Fugue* (Paris, Enoch, 1900).

A BRIEF REPORT OF A PREDICTION AND GUIDANCE PROGRAM IN SCHOOL MUSIC

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IT IS THE PURPOSE of this paper to present to you in a rather limited time the essential functions of the Prediction and Guidance Program in Music in the Rochester public schools.

The program which I am reporting has been developing for the last five years. The work is a branch of the child study department of which A. Leila Martin is the director, and the work is done with the closest coöperation of Charles H. Miller, the director of music, Sherman Clute, supervisor of instrumental music, vocal teachers, and the supervisors and teachers of music in the entire system. The program in general has been based upon the studies of William S. Larson, whose research in this field immediately preceded this five-year program. He has followed the work with decided interest and has contributed constructively to its development. This program is not the work of one person; it could not be carried out if it were not for the closest coöperation of all concerned. This coöperation has steadily improved as the work has progressed.

It is recognized that there are varying degrees of musical talent, that this talent is inborn and can be discovered at an early age before training begins. It has been the aim to find this talent and direct it in a course that will prove to be of the greatest value in conserving the energy and encouraging the development of those who are endowed with these gifts. There is an increasing realization that the recognition of marked individual differences in the possession of musical talent is most significant in a school music program. Because of this realization, certain definite objectives have been established, which include:

- (1) *The finding and special encouragement of the musically-gifted child.*
- (2) *The presentation of a variable course of study to meet wide differences in talent.*
- (3) *The recommendation of specialized instruction for which the gifted child seems particularly equipped.*

As a basis for a treatment of these questions we refer to the findings of a number of scientific investigations. Results show that musical talent is not a single talent, but that it can be analyzed into components. A number of these can be objectively measured. Of most significance is the fact that these components are elemental; i. e., that they do not improve by training. Furthermore, these elemental factors in our hearing are fully developed in childhood to a point beyond which they do not improve. In this respect hearing is similar to vision; the keenness of sight in the adult is not superior to that of a child. The way in which the adult uses his power of hearing and vision is a different matter. It has been found that some are many times more sensitive than others; in fact as much as a hundredfold. It is due to this study of individual differences in the various elements of hearing that a basis is formed for our prediction of success in music. Other things being equal, those with the keenest discrimination in these elemental aspects of hearing are the ones who have the best chance of succeeding in music.

Tests of those musical capacities which have been found to be essential to the make-up of the musical mind have been standardized. These tests may

be given either to individuals or to groups. From these measures and other available data adequate information may be acquired, which will enable the music psychologist to classify the prospective music student, and then prescribe the nature of training best suited for him. We have found that with our present test material this is successful in groups as low as the late Fourth A grade in school, and from that point on up to and including adults.

As the results of the talent tests show such decided individual differences, we must recognize that all children are not born equal in this respect, and we must attempt to provide suitable instruction for these various levels of talent.

For general purposes the instruction given in the lower grades in the elementary school serves as a background for all degrees of talent; but as we reach the grades above this, our present plan of teaching music makes it advisable to provide additional training of a specialized nature in the degree to which a child is talented. In the more advanced grades in the school the curriculum offers a varied program of special instruction, such as, chorus, glee club, band, orchestra, and other subjects which provide a varied opportunity for specialization both as to kind and degree. Particularly in the instrumental field we find a chance for a diversity of various talents.

We have arbitrarily devised certain classifications of talent, which make use of a talent profile based on percentiles. The groups are as follows:

(1) *Encourage Strongly*: Those who are outstanding in the various subtests of musical capacity and who excel in a general way.

(2) *Encourage*: Those who are superior in musical talent, but who cannot quite measure up to the standard of Group One.

(3) *Encourage Conditionally*: Those who are either just average in their capacities, or who have some relatively high talents but are weak in other respects.

(4) *Not Recommended*: Those whose tests are so low that special encouragement in music is not warranted.

The talent classification combined with the teacher's estimates in musical excellence, grade in music, general ability, industry and application, as well as a child study mental rating and a rather extensive questionnaire concerning musical interests and background are all taken into consideration when making a prediction or aiding in a guidance program for a student. A permanent record system has been established which makes this material and any other data available at a moment's notice. The amount of time given to a student depends upon the nature of the problem. Our policy has been a positive one whenever possible, in that we encourage students to take up special instruction in music in the form for which they seem most interested and best suited.

Approximately 2,500 to 3,000 children are selected and examined yearly. The tests are given in the various schools of the city and at a central test room. Because of the large number of schools in the city it is impossible to make frequent visits to each school; therefore, the central test room is necessary in meeting the immediate needs of any school in the system. Interviews are held with music teachers of the system and with parents concerning the results of the music psychological tests and the various findings. Reports of the classifications are sent to the schools.

As might be expected, the numbers examined vary in the different schools. The children tested are those who are particularly interested in taking up some instrument; those whose parents request a test; and children recommended by the music teachers for special instruction.

II

Probably the best way to give you an insight into a cross section of our program would be to mention the various phases of the work:

(1) Practically all of the seven hundred school instruments are placed with the aid of music psychological tests. Nearly all of the students who are privileged to use the school instruments have unusual talent. A complete check-up was made last June on all students holding instruments, and only three were with students whom we would not recommend for special instrumental instruction.

(2) Poor talents are not allowed to enter *free* instrumental classes, which are especially organized for those who cannot afford to pay for class lessons. This plan is followed as a result of studies on the musical achievement of those in low classifications.

(3) A general program of follow-up work on the unusually talented students is carried out. Special encouragement is given to these students in a number of ways.

(4) A check-up of musical accomplishment of instrumental students is made at the close of the year. If the accomplishment is not in keeping with that which a child should make, as indicated by the talent profile and other available data, various adjustments are made. All students doing D and E work on their instruments are referred to the music department with suggestions and recommendations. Letters are then sent to the parents, with suitable recommendations.

(5) Unusual and problem children are referred for individual study of musical talent and general background in music, in order that an estimate of their probable success may be given. Most of these students are sent by their parents to the music psychologist, Child Study Department, Visiting Teacher Department, Society for the Prevention of Cruelty to Children, and the Children's Service Bureau. Special problem cases for individual study are also referred to the psychologist by the music teachers. Students who have unusual reactions during the music period, such as, singing out of tune, singing with a husky voice, showing an indifferent attitude, and having an apparent interest but a lack of ability to perform, are given individual attention.

(6) Some of our unusual talents are recommended annually for special demonstration classes in piano and violin at the Eastman School of Music. These groups are made up of pupils who cannot afford to pay for special musical instruction.

(7) The program influences the voice work in various ways. Probably more than is realized talented students are being directed to glee clubs, choruses, choirs, and other vocal organizations through special encouragement to take up special music work in which they are interested. A recent survey of our inter-high choir showed that there were talent classifications for approximately eighty per cent of the students, and all but two or three would be capable of B work or better. This large percentage may be attributed to encouragement that students have received in the elementary schools.

A special unit of work, carried on at the Madison Junior-Senior High School, is proving to be of unusual interest to the music director, principal, and music supervisors and teachers of the system. In this school students are

now segregated in their music classes with the aid of psychological tests throughout the eighth grade and above. Four groupings are now being used and are coded for registration purposes. At present, this project is in an experimental form.

III

It is difficult to summarize the value of a program of this kind, because of the diverse uses that have been made of it. Mention might be made of the more obvious benefits. The turnover of instruments, according to our director and supervisors, has been less because of the more careful placement of instruments; and the level of performance of our instrumental organizations has been raised considerably. We believe that we are finding the majority of our talented students in Rochester, and are giving them encouragement while they are still in the elementary schools. We are giving the more talented students special encouragement and providing them with opportunities for participation in the various courses in music. We are making a serious effort to encourage students to take up the type of music work in which they are most interested and for which they are apparently best equipped. Teachers are continually studying the individual music student more closely and are finding it most worthwhile and beneficial to both themselves and their pupils. At present all schools are coöperating in the plan. However, much of the work is necessarily carried on in the elementary schools because results from that level obviously are more beneficial not only to the student but to the general music program.

The work has been conducted on a service basis. Parents are relying on our prediction and guidance to a much greater extent than formerly, for they are now realizing the practicability of a program of this kind. There are so many requests for service from various sources that the work is scheduled weeks in advance. New problems make their appearance continually as the work progresses. This indicates that the future program should afford many interesting opportunities for further development in this field.

THE INFLUENCE OF THE STUDY OF MUSICAL TALENT ON TRENDS IN MUSIC EDUCATION

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AS A BASIS FOR A DISCUSSION of this topic, it seems desirable to give a brief summary of the present status of psychology of musical talent, which will include a short review of the growth of the subject in recent years. When this has been given, it will be well to point out to what extent the applications of our present knowledge of musical talent have been adapted as an aid in the teaching of music, and also to indicate what further applications may be made that may be helpful to progress in attaining the most beneficial and efficient results in music education.

Our study of musical talent has been based on a scientific approach. The foundations for this study have come mainly from the psychological laboratories through the discovery of individual differences in various aspects of hearing. It is apparent that the psychologists were interested at first in the pure aspects of this discovery of individual differences; but quite early there was evidence indicating a trend to an applied interest of these discoveries through recommendations based mainly on rather meager data of a single talent. As time went on new findings made evident that a rating of musical talent could not be determined by the measurement of a single talent, but that the musical mind might be considered as a complexity of many talents, each quite independent of the others. Further laboratory developments culminated in the presentation of a standardized battery of talent tests about fifteen years ago. Rather recently an additional battery of talent tests has appeared. The results of the experimentation over a period of about thirty-five years, which has led to a psychology of musical talent, may be found in numerous articles in various sources.

Progress in the use of these tests, however, has not been as great as might be expected. There are several reasons for this. I shall treat some of them briefly, but I consider it important in connection with the subject of this paper to discuss the last one I shall mention in some detail.

(1) Early attempts to introduce talent tests to music teachers stressed the ease with which they could be administered. This was a most serious error for the adaptation of musical talent tests and the future development of them. These early attempts by those inexperienced in their use, coming at a time before testing procedures had been adequately organized, could only lead to ineffective and unconvincing results. Because of this there arose in the minds of many prominent music teachers a reaction of skepticism and ridicule, which even at this time has ameliorated but little. Evidently these early experiences made such an impression on the minds of many music educators that, when in the course of time new data are presented which have been authenticated by methods comparable to those in any educational field, there still remains an attitude of incredulity which indicates a lack of careful reconsideration of the facts now available. Also, the work of certain psychologists, who attempted guidance programs without a suitable background in music that would enable them to understand the problems of the music teacher, fared but slightly better. Successful work requires an adequate understanding of both.

(2) Another influence which was detrimental to the adaptation of talent tests was the attitude of the conservatories and schools of music. Unfortunately, music is one of the few subjects in higher institutions which is supposed to

be self-supporting. This is true even in schools which are financed by state taxes. The usual conception of the purpose of musical talent tests is generally assumed to be primarily for the purpose of selecting the best talents. But the selection of talent in schools of music is inimical to some of the interests of music teachers who must depend on a certain percentage of the tuitions for their salaries. In a situation such as this, there is slight chance for the use of talent tests at entrance, and quite naturally there is no attempt to place in the curriculum a course which would send out new teachers with an insight into the pedagogical significance of ideas concerning the nature of individual differences in musical talent.

(3) The most detrimental of all influences is the present democratic philosophy of music education, which, I believe, can be traced in an unbroken line to the time of its first inception by Lowell Mason. However, this philosophy, exemplified by our slogan, *Music for Every Child, Every Child for Music*, is fundamentally sound and I shall at no time depart from it. I shall, however, place a different interpretation on it by carrying with it the qualification "to the degree which his talent warrants". Just this difference in interpretation is at the base of a most important opportunity for a study of musical talent to be of utmost significance and of beneficial influence on trends in music education.

II

We are told that Lowell Mason, after his trial period of a year of teaching music in the public schools, made such a fine showing of his work that music, from that time, became a regular subject of the school curriculum. Through his influence as a teacher, these ideas spread throughout the rapidly expanding country. In turn, the singing school, the early conventions and institutes, through periods devoted to the development of methods and sight reading, to the conference movement of today,—all were based on the democratic ideal of universal participation in music. But what is our interpretation of Lowell Mason's contribution? One does not care to question the great influence exerted by the movement thus instigated and developed, but one can question the misinterpreted basis on which school music was received and carried on to the present time, and which may be considered a most potent obstacle for a real progress in the teaching of music.

Recent studies reveal the existence of decided individual differences in musical talent. Since it is recognized that man has not changed in his general capacities for a great many centuries, it is reasonable to assume that the children of Lowell Mason's time were much the same innately in every way as children of today. Undoubtedly they, too, differed greatly in musical capacities. It is erroneous for us to reason that his success with group activity suddenly disproved the supposedly accepted view of the time—that music is for the talented few. Evidently the concept of that time was based on the accomplishment of the individual; the new concept was based on the collective accomplishment of the group. The former allowed for a product conditioned by individual differences in musical talent; the latter measured the final results as a sum total of the large and small contributions of the individuals of the group, without affording an opportunity to give attention to the relative amounts of each of the contributors. If each contribution had been evaluated individually, would the old and new concepts have differed greatly?

Much the same situation exists today. From the elementary grades we teach music to the group as a whole. While it is true that changes in materials

and methods have had a beneficial effect, the net results, in many respects, are much the same as in Lowell Mason's time. The group as a whole can perform satisfactorily, but we usually reserve individual performance for the talented few. Do we not today also advocate a democratic doctrine of teaching the same music to all children in the same classes, and at the same time speak glibly of the relative talents of our various students? What a paradox!

Are we satisfied with the results? I hardly think so. I believe that the reason we are striving to find new methods is because we really are dissatisfied with the independent work of most individuals of the group. We judge by standards that we know can be attained only by a small percentage of the more talented. The group can attain this standard partly because the talented, as leaders, can satisfyingly sustain the others in the group. In making observations in several school systems in which the general results are considered far above average, it can be readily observed that the individual work on relatively simple material is quite unsatisfactory. And I sometimes think that many of our best music teachers are aware of this, but, through a long period of rationalization due to a continuous thwarting of their aims for individual achievement, they are apparently content to measure results by group achievement rather than by that of individuals in the group. Usually a discussion on this point brings a general admission that a difference in attainment is due to the fact that some are more talented than others. However, nothing is done about it so far as teaching materials and procedures are concerned. Group work is continued with fairly satisfactory results, and individual work, if given, is passed by with almost blind indifference to the varying results.

III

Many will present the argument that all members of a class would attain a satisfactory proficiency, if proper teaching methods and techniques were in evidence. While not doubting that there can be improvement of methods in teaching music, it seems to me that controversies about methods of teaching really serve as a smoke screen which tends to envelop and conceal the fundamental issue involved—individual differences in musical talent. To illustrate, let us consider attempts to improve the methods of teaching rhythm. The rhythmic responses of most members of an unselected group, because of innate differences, do not reach a standard which may be considered as being satisfactory. This allows an opportunity for various schemes for the so-called development of rhythm, which use procedures independent of the other musical aspects. In my opinion, the results of these various procedures in this respect are negligible. What actually happens is that the rhythmic deficiencies remain, but are disguised and hidden, due to the fact that the attention has been directed to extraneous parts of the response. As an example, in a rhythm band the visual sense often is satisfactorily stimulated, but the auditory and kinesthetic responses, which still remain at the same unsatisfactory level as in general work, do not receive the same attention, and thereby do not receive the same criticism. Largely because of the cleverness in showmanship, the response is pleasing. This, for some reason, is considered the development of rhythm. Other activities of similar purpose likewise tend to hide the real issue. One such activity might be considered from the standpoint of physical development, rather than as a development of the rhythmical aspect of music.

I shall give an illustration of what may happen in a class devoted to the development of rhythm. My graduate seminar in music education rather

recently visited a demonstration of special music classes in one of the private schools of the city. The teacher is recognized for her successful work. Before a rhythm-band demonstration, the teacher asked us to observe particularly a certain boy who had had great difficulty in rhythm. She explained that at the beginning of the year she had found it difficult to get a rhythmical response from this boy, and suggested that we notice certain signs of improvement. At our next seminar meeting the comments of the class were to the effect that the boy, who, by the way, was a fine mentality, was attempting his tambourine part with keen concentration but with no signs of pleasure or enjoyment; in fact, it seemed to be an ordeal for him. His mechanical responses, with an approximation of accuracy dependent on his intelligent observance of minimal cues given by the anxious and determined teacher, might be considered quite an analogy to a conditioned performance in a circus ring. In observing the various abilities of the members of this group, we noted that the outstanding performance was given by the son of a Philharmonic Orchestra member. This boy, who gave evidence of being very rhythmical, was given a prominence inconsistent with the general aim, the development of rhythm. In a demonstration of this type of activity, it seems that the emphasis is often shifted to a display of the rhythmic powers of those favorably endowed, while the avowed purpose of developing the rhythm of those who are weak in this capacity is given minor consideration or overlooked. At this time, I am not considering other possible values in rhythm-band classes. I am isolating only the problem of the development of rhythm.

This is but an example of many that might be given relative to our methods of teaching special phases of music. It seems to be an accepted principle with many teachers to expect students, who by nature are unrhythmical, to spend a large proportion of their time developing their rhythm; to require students, who by nature will never have a facile technique, to spend many weary hours on technical etudes; to expect in many aspects of musical training a concentration on parts which are innately weak, instead of accomplishing in the relatively limited time that is available the most that is possible to accomplish by the exercise of those sensory, motor, affective, and general intellectual talents with which, by nature, each student is particularly endowed.

IV

What is the solution for this situation? I believe that the answer to a better music pedagogy can be found in connection with studies of musical talent. In these studies we have arbitrarily devised certain classifications for different levels of talent. Similarly, we should arrange classes in music to correspond to these levels of talent. We should segregate so that we may give those of the same level of talent the opportunity of receiving a level of instruction commensurate with their capacities to receive.

One can realize the difficulties to be encountered in achieving a workable plan of this kind. A large amount of research would be required, the results of which would likely not only modify our present plan of organization of classes, but would also affect our methods and procedures, and even our ideas concerning the value of music and its place in the curriculum. Certain initial studies have demonstrated the feasibility of a segregation plan and have indicated the desirability for an extensive program of research on it. However, before constructive work of worth while proportion can be initiated successfully, I believe that there must be a better general understanding of the present status of the movement and its significance; and there must also be

an improvement of tests and testing techniques, so that testing programs may be more readily adapted for general use.

At this time it may be well to emphasize the point that a segregation of musical talent is not merely for the purpose of finding the most talented, so that they, only, may have the advantages of a musical education. Rather, it is for the purpose of determining the kind and amount of musical training best suited to individual needs. For some this may include a general activity or a passive response in listening to music of a level which corresponds to their capacity to receive; for others, it should provide classes in music that will give adequate opportunity for the full use of the extremely sensitive organisms that they possess. This seems to me to be entirely in accord with the general aim in education, to develop proper attitudes with the attendant emotional reactions of a high order. I believe that no subject has a better opportunity to aid in achieving this aim in education, but on the condition that the materials, methods, and procedures are adaptable to the individual needs of the child.

We, as teachers, are so apt to think that the type of music which is most satisfying to us should be the criterion for a presentation to all our students. A difficulty in the solution of this problem lies in the fact that the standard of excellence of work is determined by teachers or supervisors who expect all children to reach a level which they would like to have them attain. If a lower level group were responding to their fullest extent, and receiving the full emotional benefits of pleasure and enjoyment that their organism is capable of receiving in music, those in authority, with few exceptions, would likely interfere and ruin this by criticizing the work as being mediocre. They would insist that the group attempt a certain standardized course of study which has arbitrarily been formulated. In forcing this on all children, both the highly talented and those of less talent would be adversely affected. The discouragement of a majority in their failure to attain the expected standard of excellence is certainly not conducive to the kind of emotional responses which develop proper attitudes. And the talented lose their opportunity for their deepest experiences in music, because they must share in the musical activity of a group which cannot attain the high level expected of them. In certain musical organizations which are elective and selective, such as glee clubs, bands and orchestras, the talented, because a successful musical growth depends on special musical aptitudes, tend to maintain an interest and effort that leads to a successful qualification for these special advanced classes in music. Here, a selection of talent takes place indirectly, which the requirements for admittance to the organization condition; the higher the requirements the more exacting will be this natural selection of talent. However, even in most of these groups some differences in talent exist, but to an extent which is relative to the degree to which this natural selection has taken place. Of course, the aim of the testing of musical talent is to classify students so as to determine as near as possible before training begins the chances a student has of attaining a certain level of achievement.

The success of such a project depends upon the reliability and validity of testing materials; and upon the preparation, experience, and skill of the experimenter. At the present time I believe that there is a need for further improvement of these testing materials. A great amount of credit should be given to those who have made such important contributions to the development of tests thus far; but I am not willing to say that our present talent tests are at a stage where they should be used by others than those who have had an adequate preparation for their use. I believe, however, that the

time has come when it is necessary that all students, in their preparation for teaching, should have an opportunity to become acquainted with the literature on the subject. In the school with which I am connected, we require of all undergraduate public school music students during their senior year a semester of three credit hours in the psychology of music, and a full year course as a part of our graduate major in Music Education. The purpose of the courses at this time is not to provide future teachers with a testing technique, but to give them an understanding of the nature of the musical mind that will enable them to work more efficiently with the various musical personalities they will have to teach. It will also give them a background for an understanding of future developments in the field as they are presented from time to time. It is my personal opinion that this work is now essential for a proper preparation for teaching.

V

In spite of certain difficulties, some of which have been mentioned in this paper, the many studies of musical talent have had an influence on trends in music education, in what ways and to what extent there seems to be no objective way of checking. While it is true that even some of our recent publications contain statements to the effect that musical ability merely depends on the direction of attention of a general capacity, with an interest and will to learn music as the prime requisite, I believe that most teachers, from their experience, will support the statement that children vary greatly in their accomplishments, interest and effort being the same.

It may be readily observed that some children will learn their music lessons with practically no apparent effort, while others in the same classes with the same opportunities make little or no progress when every effort is made to succeed. Studies in the psychology of music have shown the relationship between talent and achievement, and, as a result, marked progress has been made in formulating a workable guidance and prediction plan in music. The program in the Rochester public schools, with which I am best acquainted, has, it seems to me, passed in most respects beyond an experimental stage and is now functioning in a practical way. To this the director of music and the supervisors and teachers in the system, as well as the fact that the program is continued in times like these, give daily testimony. The demands for the service are so heavy that the director of music now finds it necessary to decide the proportion of time each department shall have. I have noticed that, once convinced of the efficacy of the work, the administrators and teachers have given active and most valuable support to make the program successful.

This is an example of a program which has developed from the study of musical talent. Undoubtedly, it is having an influence on the school music of the city. Together with other studies of musical talent, it is also exerting its influence elsewhere, indirectly, in that the perspective of future teachers, who are in the appreciative courses in the subject as given to our teacher training classes at the school of music, is affected through the concepts gained by practical examples made available from this operative program. Its influence, as well as that of programs at other places, must ultimately rest on the soundness of the fundamental tenets back of it.

It is my feeling the progress that has been made so far is encouraging for further endeavor. As additional research is presented that will add to our present fund of knowledge, there will be increasing opportunities for the

study of musical talent to make valuable contributions to the teaching of music. Music educators should be alert to encourage new research work, and tolerant and fair in an evaluation of it. This section of the Conference can be most helpful by maintaining a progressive policy. I am glad that it has a new name—Research in Music Education. I hope that it may serve most valuably in integregating and disseminating new findings which will contribute to a better and more efficient pedagogy of music.



PLANNING A SCIENTIFIC PROGRAM OF MUSIC FOR A JUNIOR HIGH SCHOOL

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MUSIC EDUCATION should make it possible for every child to develop to the fullest the powers for music within himself. Teaching, in the case of music, means the arrangement of musical situations so as to lead to desirable responses and to make them satisfying to the performer. It is important that a teacher know what the musical heritage of each student is, in order that the best results from teaching may be realized.

In the organization of the junior high school, the musical practices of the conventional order with eight grades and a four-year high school department, have been carried over unchanged in most places, except that membership in elective musical organizations has been made available. It has been assumed that all people have an equal capacity to perform and appreciate. Individuals have been given a prescribed course of study without consideration of ability or training, and the results obtained have been far from satisfactory; in other words, there has been a deplorable waste of talent and time. To continue the practice of a uniform subject for all is not adapting the work to the needs of the pupils, and does not fulfill the purpose of this unit in the educational set-up. Seashore writes, "Music in the public schools has been seriously impeded because of the extravagant claims made by enthusiasts, and their indiscriminate attempts to force a universal musical requirement upon every child regardless of his innate capacities and abilities to profit by such education." Today, the thinkers, who are the real leaders of education, are stressing the necessity of recognition of individual differences and the importance of adapting courses of study to fit the needs of the individual.

Feeling that satisfactory progress in proportion to the time and effort spent by the teacher was lacking in the apparent results of the general music classes of the Theodore Roosevelt Junior High School, I was concerned lest it might be due to poor teaching on my part as instructor. In what way could I realize an improvement? After a satisfactory conference with my supervising principal, I resolved with his sympathetic approval to plan a scientific program for the music in my building.

A prognostic test was chosen with which to make a survey of the individual differences in musical ability of the pupils of the seventh, eighth and first half of the ninth year. There are two values of this inventory to the teacher; first, it aids her in adapting the training to the needs and nature of the child; second, it is employed as an aid to evaluate the quality of the child's work. For instance, a superior child might be inferior in accomplishment even though he earns more than the average of the class. Our classes and courses of

study are usually designed to meet the needs of the mediocre pupils, and the superior child excels with little effort. The child with superior talent should be impressed with the fact that such innate ability carries with it the obligation of superior attainment.

In April 1933, the survey was started under the guidance of Jacob Kwalwasser, Professor of Music Education, at Syracuse University. The Kwalwasser-Dykema Music Tests, which are predominately measures of native musical ability, were given to seven hundred pupils. The first hour each morning for nine consecutive days was set aside for testing. Approximately eighty students assembled in a large classroom which was well lighted, ventilated, quiet and equipped with a large phonograph.

After the tests were scored and the results determined in the terms of percentile rank, three separate groups were organized; namely, the superior or upper quartile, the normal or middle two quartiles, and the inferior or lowest quartile. Graphs were made of several classes and it was most enlightening to see the wide distribution of talent in the various groups. One group showed cases ranging from five to ninety-eight per cent. How could I possibly expect each one to accomplish the same results when the individual equipment varied so widely? Yet, that was exactly the case. Was it any wonder I was discouraged to the extent that I realized something must be done? In a superior group mentally, there were twenty-one students out of a total of thirty-three who were members of the elective music groups, such as, glee clubs, orchestra, band, church choir, etc. In a slow group whose intelligence according to the Otis Test was ninety or below, there were three boys with talent ratings of ninety-seven, eighty-two, and eighty-eight who were enrolled in instrumental activities.

One of the values of aptitude testing is the discovery of talent hitherto unrecognized. What constitutes musical talent? It is a hierarchy of talents consisting of many measurable capacities as pitch, time, rhythm, etc. A very noticeable case of waste in talent was discovered when an eighth-grade girl who received a rating of ninety-eight, was interviewed. She had never received any special training either vocally or instrumentally, and the only music instruction she had received was in the regular music class of approximately sixty students. Being of a retiring personality she had not asked to join the special, elective groups, although she admitted that she had always desired to do so. As a teacher I had failed to administer to her individual need, because she was one of a large class and I had no knowledge of her innate capacity. Needless to say, following the conference she was given a voice test which admitted her to the select group where she has an opportunity to make use of her superior talent.

All superior students were informed of their ratings and the teacher had a conference with each to discover in what elective activity he was interested or was actually taking an active part. It was most encouraging to note the interest and enthusiasm each child showed in his rating. In many cases these children were studying piano, violin or horn; or were members of church choirs, glee club, orchestra or band. On the other hand, there were gifted students receiving only the general music instruction in exceptionally large groups. Each child was noticeably impressed when he was told that God had given him an abundance of musical ability, which He expected would be put to the best possible advantage. The parents of superior children were informed as to the possibilities their child had for future achievement in music.

"Keep the child busy at his highest level of achievement in music and he will be happy, useful and good." This maxim is worthless unless those

of the same degree of natural musical ability are arranged in homogenous groups. We decided that three divisions should be made for this purpose; namely, the superior or high twenty-five, the normal or middle fifty, and the inferior or lowest twenty-five. There should be a continual shifting from one division to another as merit may warrant.

The test and measurement idea in music education makes it possible to measure the effectiveness of teaching, and gives a basis for the revision of prevalent practices that do not bring desired results. With these tests one can discover (1) what the potential possibilities of an individual are, and (2) to what extent one is being helped to capitalize on these capacities. Tests serve chiefly because they reveal the points of strength and weakness of an individual or group, but this revelation must be followed by the inauguration of a program dealing with remedial measures or based upon a reorganized course of study.

II

Before planning a revised program of music instruction in the Theodore Roosevelt Junior High School, which would adapt materials and methods to the individual differences as indicated by the prognostic test, it was most important that an achievement test in music be given to determine wherein each child needed assistance to realize the most within his capacity. Consequently, three weeks after the K-D Tests were given, three groups of the eighth grades were measured in achievement by the Kwalwasser-Ruch Tests of Musical Achievement. According to the Otis Classification, these groups consisted of students classified as fast-moving, normal and slow-moving. From the results it was found that the correlation between the K-D Capacity Tests and the K-R Achievement Tests was plus .68 and minus .039. The mean for the K-D was 179.5 with the sigma 13.36. The mean for the K-R was 110.2 with the sigma 43.4. The correlation between the K-R and Intelligence was plus .424 and minus .065. The mean for K-R was 112.12 with the sigma 43.7. The mean for intelligence was 105.02 with the sigma 13.84.

All of this showed that the possession of music talent is more important in predicting musical achievement than the possession of intelligence. Graphs were again made showing not only the innate capacity of each student, but also to what extent he had achieved in the light of his ability to achieve. The following cases are typical of the results:

Name	I. Q.	Talent	Achievement
Hilda H.	116	80	90
Malcolm	112	95	90
Thelma	108	60	90
Janet A.	123	95	75
Jennie	81	35	50
George	88	65	45
Dorothy	102	35	70

From the eighty pupils of the eighth grades who were tested, only nineteen showed that they were working at a comparable level of achievement. Therefore, to realize the best results in music in the junior high school, it is highly recommended that students be classified into homogenous groups according to music capacity.

"We like to do that which we are able to do well." This is the starting place after we have discovered the individual differences of children. In Theo-

dore Roosevelt Junior High, an attempt has been made this term to organize the music classes of the first half of the seventh year according to talent. What do we aim to do with the superior group? What do we plan for the inferior?

Two classes, numbering approximately ninety pupils, are scheduled for the same class period. In the regular school organization these children are grouped according to intelligence, so that the two highest sections assemble at the same time for music. The second day of each term, all incoming students are given the K-D Music Tests by the director of music in the building. Using this objective means as a measuring stick, she chooses all pupils who have a rating of zero to twenty-five for a class in music appreciation. I believe that this group should start with listening as its chief objective. An extensive and intensive program has been planned to enrich their lives and to instill an enjoyment of the best in music, thereby developing discrimination. These classes in appreciation are taught by a teacher who has a most unusual background which makes her exceptionally well equipped for the work. Being a teacher of English with special preparation in history and music, she with the assistance of the director of music in the building, has developed a tentative course of study which includes an intensive study of musical instruments, the outstanding orchestras and bands, artists both living and deceased, and a correlation of music with the English and social science courses. During the extra-curricular period she accompanies for the choral groups when she does not direct her own girls' glee club. The students in this section are given a very simple sight reading course, and the songs learned are taught through imitation rote singing. Unless this is done there arises a state of boredom, discipline difficulties, and, worse than all, an attitude of antagonism.

For the present, that is until financial conditions make it possible for additional instructors to assist with the schedule, the superior and normal children are to be grouped together with the regular music director as teacher. This group should be able to master the theoretical side of music study with a degree of efficiency that will make the activity a satisfying one both to pupils and teacher. I think that the pupils of the superior class should be led to a worthwhile study of the classics, art songs, and cantatas. Another way of ministering to their individual needs is to encourage creative music consisting of original melodies, settings for poems, construction of musical instruments of different periods, etc. A better arrangement would be to separate the normal and superiors on the basis of talent, but for the present the elective activities will partially take care of the talented individuals who will have an opportunity to achieve according to ability.

Until it is possible to engage more teachers of music, all classes except the first half of the seventh year will meet, as at present, homogenous as far as intelligence is concerned but heterogenous in respect to musical capacity. Boys or girls who show a strong dislike toward the music period and whose innate ability measures inferior, will be allowed at the teacher's request and the principal's approval to substitute some other activity at that time. The course of study for the various groups will be ever flexible, always keeping in mind the wide range of individual differences.

III

The general conclusions determined as a result of the experiment are as follows:

- (1) The increase in intelligence from the normal to the superior of the

two groups is double the sigma of the normal; whereas, the increase in music talent is about 1.4 times the sigma of the normal group. In achievement, the improvement is exactly one sigma for the fast-moving group.

(2) The smaller difference in the means for the talent scores of the slow and normal groups shows that the improvement is approximately one-sixth of a sigma. The improvement for achievement is two times the sigma range of the slow group, showing that although intelligence is negligible in talent scores it is considerable in achievement.

(3) The possession of talent does not alone insure progress in learning.

(4) Since there is a greater correlation between talent and achievement than between intelligence and talent, it is safer to base a prediction of musical achievement on talent rather than on intelligence.

(5) Finally, this suggests a new method of segregation for music teaching. Pupils should be grouped for music on the basis of talent and achievement rather than on intelligence.

RESEARCH APPLIED TO CREATIVE MUSIC, AND TO POWER WITH RHYTHM AND RHYTHM NOTATION

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CREATIVE DEMONSTRATIONS, discussions, and exhibits have been familiar topics on these programs for some years, arousing divergence of opinion among us in a degree related to our differing educational philosophies and aesthetic backgrounds.

The object of this paper is to describe two experiments investigating the value of the enriching factors in modern practice. The first, in the vocal field, a study of creative music, was completed a year ago. The second, just now under way in the instrumental field, hopes to discover the degree of progress in control of symbols accruing from systematic handling of "toy orchestra" instruments. In spite of the fact that this second experiment is not concerned with measuring the creative factor involved, yet in the schoolroom, class procedures are quite similar, in that creative activity is the basic creed.

For this reason I am risking the danger of repetition to review briefly for those unfamiliar with it, the Pittsburgh interpretation of "creative." The teacher is not a director prescribing activity, nor is she a mere recorder of the expressions of a limited experience. She is, rather, a skilled friend who in the words of the child, "knows so much" she can help him to become articulate while assisting him to add to his experience, a by no means negligible part of the process.

"Participation in such activity does more than form judgments, it develops disposition and personality," as the child learns to express himself in creative acts. Quoting from the fifth year book, *Supervision and the Creative Teacher*: "The creative act is accompanied by an emotional and intellectual satisfaction in the light of psychological standards set up by the creator. The primary and perhaps most important result of the creative act is its effect upon the internal functioning of the organism. The rewards are satisfaction in doing, joy in performing, hope in a recurrence of the experience."

As to the product, the department has no illusions in respect to the art value in comparison with the works of the masters, although children's creations are often very beautiful. Nor does it think of *each* child as an artist, described by Jung as *man* in the higher sense, "*collective man*," who carries and shapes the unconscious, psychic life of mankind. The department does not recognize bare reproductions of memory as creative, but requires something different, unique, the result of mulling over "in the mind, the memories of tones, tunes, rhythms, and nuances until these become integrated with previous content, and, at need, a satisfying and coherent pattern is produced".

Creative work eludes measurement. It calls on the one hand for refinement of tools of research, and, on the other, throws into relief the danger of subjecting ideals, tastes, appreciations and attitudes to the measuring process. This lack of objectivity has exposed all enriching factors to suspicion; the unmeasurable being distrusted by the more naïve thinkers in education as a wasteful means of education.

Creative music has, however, by-products which are definitely measurable, such as staff notation of improvised songs and the recording of improvised

¹ Earhart.

parts for "toy instruments." This cannot be done without the use of abilities which, while not the end of music education, are necessary means to that end. A further attempt was made in this experiment to parallel with the objective tests given, more subjective evaluations of performance, made by chosen critics, that in the process of comparison we might find confirmation of the faith within.

Both experiments are built upon socialized class procedure. No one pupil contributes an entire song or builds a complete part for an instrument. A child sings a phrase, melody and words, or plays a rhythmic pattern on his instrument; substitute phrases are sung or played by other children or perhaps additional phrases or rhythms. The improvisations and choices, often involving every child in the room, finally result in the song or complete part; the class then in coöperation writes upon the board the song which they have made, or, part by part, the orchestration, until the entire score is in notation.

II

With this introduction we will now describe the first experiment: "Research Applied to Creative Music." Quoting from the published report of Dr. Earhart and Dr. Gatto, "the study attempts to determine the relative effectiveness of creative pupil activities as compared to conventional pupil activities . . . when the measurement of effectiveness is in terms of certain standardized music tests and certain appraisals by competent critics of public school music."

The equated groups type of experiment was used. To eliminate the teacher variable, both groups were placed in charge of the same instructor. From two fifth grades under her instruction, two groups were formed, one the control, the other the experimental group, by pairing a pupil from one with a pupil from the other having identical, or nearly so, rating in attendance and in scores on the Kwalwasser-Dykema Tests for the Measurement of Musical Capacity. Each group had 26 members. In respect to attendance: The Experimental Group showed a mean of 53.0 and standard deviation of 3.28. The Control Group showed a mean of 52.6 and standard deviation 2.88.

Comparing the scores on Kwalwasser-Dykema Music Tests: The Experimental Group showed a mean of 167.50 and standard deviation of 9.81. The Control Group showed a mean of 167.12 and standard deviation of 8.76.

The average attendance of both groups was 93 per cent of the total time of the experiment. (57 forty-minute periods, 3 times a week for 19 weeks.)

The same teaching procedures and material were used in both groups, the difference being that the last fifteen minutes, 38 per cent of the time, was spent by the experimental group in improvisation and notation of melodies. The control group spent the entire period with instructional material. During this time six original songs were improvised and notated, the first this group had ever attempted.

As the study was completed three tests were given. To quote again from the published report: "The results of the study were measured on the following basis: (a) gains or differences between scores on initial and final tests on Kwalwasser-Dykema Tests and the Kwalwasser-Ruch Test of Musical Accomplishment; (b) scores on a dictation test to be later described; and, (c) appraisals, by competent critics of musical performances described below."

For the Kwalwasser-Dykema Test the

Experimental Group showed a mean gain of 6.538)

Control " " " " " " 5.615) and a ratio of diff. to st. error .41.

For the Kwalwasser-Ruch Test the

Experimental Group showed a mean of 35.385)

Control " " " " " " 23.269) and a ratio of diff. to its st. error 2.57.

Indicating superior accomplishment on the part of the experimental group.

The dictation test is unstandardized. Three melodies were given. In two of the three the following procedure was followed:

The teacher announced the key and sang the melody three times.

The melody was imitated by the children.

The teacher played it on the piano while the children listened and thought the syllables applying to the tones.

The children sang the syllables.

The children sang again by syllable while locating accents and bars and visualizing the kind of measure.

The children were given ten minutes in which to notate the melody.

The third melody was presented without singing the syllables at any step.

In marking, each key-signature, measure-signature, measure-bar, note and rest was reckoned as a single symbol and counted wrong unless wholly right.

The results on this test showed for the

Experimental Group a mean of 30.615)

Control " " " " " " 19.846) and a ratio of diff. to st. error 3.066.

Indicating in every case superior rating for the experimental group.

As a final test of the status of the groups the four critics evaluated the singing of the two classes in two events. For Event Number I the criteria for judgment were: (1) Degree of enthusiasm with which pupils appeared to greet the prospect of the music lesson or exercise, before the lesson has begun.

(2) Degree of whole-souled absorption or devotion to music, as apparent in attitudes while singing familiar songs not directed by the teacher. (3) Degree of sensitivity to tonal features as shown in distaste for bad tone quality, inaccuracies in pitch, errors in rhythm, (or care for the opposite of these), while singing familiar songs not directed by the teacher. (4) Degree of aesthetic feeling as revealed in sensitive dynamic shadings, variety in voice qualities and delivery, rhythmic freedom, while singing familiar songs not directed by the teacher.

In this test the judges, who were unknown to the children and were unaware of the identity of either group as experimental or control, gave higher ratings in every case to the experimental group.

In Event Number II the critics passed judgment on the singing at sight of a *song* by the two groups. Each group sang the song three times, twice in sol-fa and the third time using the words of the first stanza. The criteria for judgment of this event were: "(1) Ability to conceive and execute musically the *rhythmic* thought. (2) Ability to conceive and execute musically the *melodic* thought. (3) Ability to grasp and interpret the *artistic* conception. Here, too, the experimental group made the higher scores."

In spite of the fact that the number of cases is small, and that the judgments of the critics may be open to criticism as being subjective, still the fact

that the ratings follow the trend of the objective tests seems significant, and also seems to indicate the superiority of creative pupil activities over the conventional pupil activities.

III

Let us now turn our attention to the *second* experiment: "Research Applied to Power With Rhythmic Notation." In respect to numbers this study is more extensive. It takes in four grades—third, fourth, fifth and sixth—in some six or more schools. In this case the experimental group spends the last fifteen minutes of each of the two bi-weekly forty-minute music periods in improvisation and notation of "toy orchestra" parts, while the control group as before devotes all of its time to the regular course in General Music Vocal.

Like the first, this experiment is of the equated groups type. Since neither the Kwalwasser-Dykema nor Kwalwasser-Ruch Tests run below the fourth grade, the Kelsey Test for Musical Achievement was used in the third grade as the initial test for pairing the groups, and the Kwalwasser-Ruch Test for Music Accomplishment in the fourth, fifth and sixth. These tests were paralleled by a test in recognition of rhythm and rhythm-notation, devised by the director of music. Test number one was given in grades three and four. Test number two in grades five and six. These are the multiple choice type of test including 20 questions of five "measure content" possibilities each. The children count four measures *with the teacher*, listen to the selected measure played twice, and draw a circle around the one they hear. (Example)

Count 1, 2 1, 2 1, 2 1, 2

Teacher Plays
Taps



Wait exactly
one measure
No tapping



The significant element of this test method is the silence period of exactly one measure, which leaves the sounds to reverberate through the system and awaken muscular memories.

The rhythms are chosen from the books used in the grade making the experiment. Two songs from this book and a number from *The School Room Orchestra* are used for preliminary study. The procedure for this preliminary work is the usual one of learning to sing the songs fluently, after which they are used for notation study. All children at first strike the same rhythm for four measures, perhaps only the accented beat of each measure, writing it on the board on a single line staff. The "picture of the rhythm" is then erased and the children in alternating groups of "players and writers" get the rhythm notated on their own sheets. Another uniform rhythm is studied in this way (quoting from Dr. Earhart's instructions): "This phase should not take more than twenty minutes per week, distributed in two ten-minute periods, for possibly three weeks. The purpose, which is to teach specific forms of notation, and gain facility in connecting ideas that are 'in the head' with their notation of the staff, must be fairly well accomplished before the phase is abandoned."

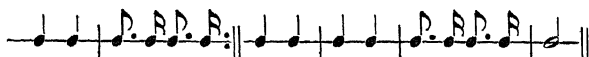
Meanwhile, the number from *The School Room Orchestra* should be played once or twice so that it may become familiar. After the notation study in connection with the first song is well under way, the parts to a number from the *Schubert Band Book*, including the specific rhythm to be studied, are passed out and the first attempts at reading begun. The Vandevere scores could not

be used as the rhythmic variation is limited. The second song will begin at the final stage of the previous one, with no parts prescribed by the teacher, but improvised by the class. Eventually each child should have in his hands, in his own handwriting, an improvised score for his instrument. The teacher should have a complete conductor's score.

In order to have the necessary experience of symbols to facilitate notating, the order is: *Read—Create—Write*. Almost at once the three types of study are carried on simultaneously. This process is used in all grades doing the experiment, the only difference being in the songs, material for improvisation, and scores to be read. The study develops for the:



As the experiment is barely under way, it is impossible to give any conclusions. The interest of all children in the groups is apparent, they are eager to take part in every phase of the study. In selecting rhythmic improvisations they are beginning to say "I like Margaret's, she played a shake on the third beat." Symbols are daily becoming more usable as a means of expression. That they are thinking we are sure. The puzzled expression on the face of a fifth grader who twice tried to get his castanet rhythm (as illustrated below)



on the board and was finally replaced by another from his group, indicated that he was carrying the problem with him for clarification.

IV

In conclusion then: The Departments of Music and Research report that in the first experiment, "within the limits of the conditions described, the comparisons between creative pupil activities and conventional pupil activities in the work of the fifth-grade music classes, would appear to indicate the superiority of the former." In respect to the second experiment, "Applying Research to Power With Rhythm Notation" they await the outcomes of the completion of the study and final tests.

MUSIC THEORY IN HIGH SCHOOLS

NOTE: This is an abridgment of the stenotypist's report of the sectional meeting on Music Theory in High Schools, held in conjunction with the Music Educators National Conference, Chicago, Illinois, April, 1934. Francis Findlay, Head of the Public School Music Department, New England Conservatory of Music, Boston, Massachusetts, presiding.



CHAIRMAN FINDLAY: Theoretical courses have been offered to high school music students with varying results. Such courses may be invaluable to the student who studies music with either a professional or a vocational objective, and whether or not the student intends to pursue his studies further in a higher institution. Certain fundamental knowledge and skill is demanded of all musicians, and it has long been an accepted practice in music schools to group and classify these fundamentals into courses in solfeggio, harmony, and so forth, the pursuit of which courses is required of all candidates for graduation. The purpose of such work is, of course, the development of musicianship through supplying the general musical background for the specialized study of the major instrument or voice.

Parallel to this practice of the music school, high schools may well provide at their level the same sort of background work, especially for students in applied music, and perhaps required of those offering applied music for high school credit. As the character and quality of high school music work advances, the standards for entrance to music schools and to music departments in colleges can be raised so that a general improvement in higher music education will inevitably result.

The articulation of high school and college music work raises some important problems. What courses serve best at each level? How can secondary school courses be laid out so as to fit the student for college courses? How can the results of secondary school courses be measured as being worthy of college entrance credit? These and many other questions may well be discussed.

The classification of theoretical music subject matter into courses at any level raises another big problem, namely, how to correlate the courses with each other, and especially how to make the theory work actually function in applied music so that the result will be a finely integrated musicianship. Some go so far as to discredit isolated music theory courses where the student cannot show an actual application of the matter of the theory course in applied music.

Musicianship is such a complex combination of knowledge, skill, intellect and emotion as to almost defy analysis without some loss of understanding of relations between its various constituents. And yet the study of solfeggio can give one power to think in terms of pitch and rhythm; harmony can develop grasp of chordal structure and voice leading; formal analysis can lead to insight into the plan of a composition. If these skills and insights can be integrated so as to function in creative work, performance and listening, there is a significant contribution to musicianship. It is hoped that the discussion of this group will shed light on some of these problems.

The Committee on Music of the Secondary Education Board has come to grips with some of these problems. In the final report of this committee we have the formulation of a course of study which is strong, especially as regards the integration of the various aspects of music theory, reading, dictation, appreciation and history. Professor Peter W. Dykema, of Teachers College, Columbia University, will summarize the subject matter of this report. [Mr. Dykema read his prepared paper, entitled, *Summary of the Final Report of*

the Committee on Music of the Secondary Education Board. The paper is printed on pages following.]

CHAIRMAN FINDLAY: Professor Karl W. Gehrkens, of Oberlin College, will comment on the report from the standpoint of its bearing on the high school problem.

MR. GEHRKENS: I have known this course ever since it was put out about two years ago. I have been very much interested in it. I have a feeling that those of you who have never heard of it until this morning are perhaps in a bewildered state of mind, because it does not seem to be at all like courses in theory you have heard about.

I believe I can relieve your state of mind a little by saying that I do not consider it, myself, at all a course in theory. The word in my own vocabulary that fits what this course is intended to do, is the word "appreciation."

Appreciation, I mean, from the standpoint of the broader connotation of the word. I do not connect appreciation with phonograph records. I connect it with a growing and developing love and understanding of music. I connect it with the development of musicianship, and I should call this a course in musicianship leading to a more adequate appreciation of music.

Visualize, if you please, a group of thirty or forty high school pupils meeting in a music room which is well equipped with a piano and radio, and perhaps a piano player and various other things that the music teacher needs in work, such as music books of various sorts.

Part of the time the class sings—and the students sing as beautifully as possible. They sing high-grade music—sometimes in one part, sometimes in many parts. That, I suppose, leads to the knowledge that they cannot read this music as well as they should, and so perhaps they practice sight reading. Part of the time the teacher plays on the piano, plays intervals, plays chords; the students listen and perhaps write them down.

Part of the time the teacher talks to the pupils about Bach or Beethoven and perhaps she plays examples from Bach or Beethoven or Brahms or Schubert. Or perhaps a phonograph record is played to illustrate what is said. The students think of different periods in music history.

Part of the time they study harmony and learn to write chords and to combine chords with one another. Perhaps the teacher says, "For tomorrow you may bring me a harmonization of this melody," or, "You may write a melody and bring me a harmonization of it." Perhaps the teacher says, "For next week you will bring a minuet which you have composed."

In that kind of a class we find the pupils singing, listening intently; studying all sorts of things about intervals and cadences; becoming familiar with the structure of music, the form of music, the names of men who wrote music, and the kind of music they wrote at different periods; learning to *listen*—learning to analyze as they listen, of course, but learning to *enjoy* (a thing which is sometimes left out when we concentrate too specifically on analysis). In that kind of a class the pupils are learning to *know* music; learning to understand its texture,—learning it in such a way that when they *see* the printed page of music they know what it means; learning it in such a way that when they *hear* music they know what it means, even as you know what I mean as I talk to you now.

This has quite as many applications in instrumental music as it has in vocal music, in spite of the fact that the emphasis in the classes is on singing. That, of course, is due to the natural circumstance that we each have a voice,

and all can sing, and do not all have musical instruments that we can bring in and play.

Well, what about the course? Is it any good? I shall have to talk to you for about one minute now in terms of philosophy. I believe that the lesson of this age is the lesson of the inter-connectedness of everything. I believe that, as the years go by, if this generation has done anything it has pointed the way toward a more unified, a more connected kind of life. I believe we are realizing already, better than has ever been realized in the history of the world, the fact that we are all wound up with another, that we cannot work as isolated men and women, that we cannot work as isolated countries and states, that we cannot work as isolated nations; but that what happens in the case of one individual or one state, or one nation, inevitably affects what happens in the case of another individual, many other individuals, other states and other nations.

Therefore, our interests are common, and therefore, so far as education is concerned, we must teach our children not isolated subjects, not isolated facts, but facts that are pertinent in their application to other facts, in their relation to other phases of life. This, of course, is affecting actual practice and education today profoundly. We are hearing a great deal about correlation, about integration, in our schools today. That is troubling some of us. We are wondering whether there is going to be so much correlation and integration that there will not be a chance to teach any such subject as music, for example.

And yet there are contacts between music and other subjects; there are relationships between music and other subjects. Music is not an isolated thing after all. It is a part of the common life of man and it must be taught as a part of that common life of man. Within music there are all kinds of relationships. I predict that the great change which will come about in the next twenty-five years in teaching music will be in the direction of correlating the various phases of music and integrating them in the direction of practical musicianship of the kind I have described to you.

I believe we shall be teaching less of harmony as a specific, isolated thing, less of sight singing as a specific, isolated subject, less of ear training as a thing of and by itself. As a matter of fact, when people talk to me in one breath, about ear training, and then in the next breath about appreciation, I wonder if they have thought it through. My feeling is that ear training and appreciation are the same thing. If the teacher has only the right concept of the meaning of education, of the purpose of education, of the thing we are trying to secure as the result of education, I believe we are going to have all sorts of mergers.

I believe that piano teachers are going to say something about music history and the music history teachers are going to say something about the study of piano. I do not believe that one can learn to appreciate music any other way. I believe that a great deal of what has been done under the guise of teaching appreciation has been very superficial, because it has not involved any specific study of music—the actual texture and structure of music leading to musical power on the part of the individual of the kind that I refer to when speaking of this course.

When the course we are discussing was first issued some people turned at once to the examinations. The examinations are difficult. Some of my good friends who said, "They can never do it," did not visualize a class of the kind I have described—thirty or thirty-five persons, with a high-grade teacher, a highly-trained, sensitive musician, at the helm. They did not visualize these

way to work in piano or violin or some other study involving actual performance on his part on an instrument. I think that particular thing is the weakness in the course, because I am one of those who believe that the straightest road to appreciation is through performance. I am one of those who are old-fashioned enough to believe that one cannot come to a really adequate appreciation of music simply through listening. There are many who disagree with me, but I must say that in self-defense. I would expect that a person taking this course would be probably so vitally interested in music that he would want to study some other instrument outside, supplementing what is done in the school. As far as school work is concerned, I cannot think of anything more ideal for a person not wanting to study for professional work.

CHAIRMAN FINDLAY: Professor Paul Weaver of Cornell University will comment on the report and lead a discussion from the standpoint of college entrance.

MR. WEAVER: Professor Gehrken's has said much of what I intended to say, but I think I should repeat what he has said with slightly changed emphasis.

I completely agree with Mr. Gehrken's opinion that this course of study is really a course in appreciation. It is a combination of history and theory and esthetics and performance. I differ with you, Mr. Gehrken's, on one thing. The report specifically recommends performance as the basis of the entire course of study—performance in the classroom, largely vocal, necessarily, because the classroom does not lend itself so well to instrumental performance,—but performance not only by the group, but by individuals of varying degrees of ability and varying types of adaptability.

Now, when you come right down to it, musicianship—appreciation—is nothing but an understanding of the art you are dealing with. Everything that leads you to an understanding of that art is centered on one line; that is, the growth of your own power in dealing with the art.

I believe the four things which have been mentioned are the four essentials that make up that power—the historical aspect, the theoretical aspect, the esthetic aspect, and the aspect of participation through performance. That is all this course is.

I must admit that in my college work I frequently reach a point of great discouragement with the type of training which we offer in the high schools throughout the country. I can give you an extreme example.

About four years ago, I was walking across the campus after having talked for half an hour to a group of eight hundred men, students in the university. I had been saying things centered around some music written by Johann Sebastian Bach, and as I walked across the campus a student whom I knew very slightly joined me and commented on the music to which he had been listening. As I went into my office and he went on to another class, he made this very enlightening remark: "You know, I just do not see how even a genius can do so much as Bach did. How did he write all of this enormously interesting music and at the same time edit the *Ladies' Home Journal*?"

I am telling you this as a story with a very great moral behind it. That particular boy had had four years of playing in a high school orchestra in an eastern seaboard town—an orchestra which was known throughout the country for its performance of Bach's music. Four months before that particular day the orchestra had given an all-Bach program with Harold Samuels as soloist, and the program was advertised and commented on by all the music magazines

of this country as an exceedingly important event. That boy had played in that orchestra for four years.

Of course, this is an extreme example of the type of thing which discourages one who is working with the products of the typical high school orchestra. I venture to say a student could not live through one year of music study according to the course we are discussing and come out with a mental attitude of that type. I think the greatest crime we are committing in the name of music is our dividing of the subject into so many little pockets, teaching harmony, construction of chords (and sometimes we get as far as the interrelationship of chords in the harmony class), and failing to connect harmony with everything else; teaching appreciation by putting on a record and talking about the atmosphere of music; teaching history without any relationship to the music that is involved; teaching a chorus to sing the notes of a song, but giving them no particular notion of what the song is, or does, or says or means. Doing the same thing with all the other various branches of our work is the greatest weakness of the traditional teaching of music. When you come right down to it, music is an inseparable thing, and unless you look at it from the various angles, you cannot comprehend it.

I want to stress one other point, and that is that this course of study deliberately omits a course in harmony from the high school curriculum. This strikes one as a very radical thing. I believe that the subject of harmony as presented in this report is more thoroughly treated than it is normally treated in our present curricula. I doubt if those rudimentary things which ought to be called theory are so thoroughly covered now as they would be in a course of this sort.

For instance, do you think it is easy to pass this tiny little spot in the examination yourself? [Demonstrates on piano.] If one treats harmonic processes in connection with the music he is studying, rather than abstractly, I believe that the results will be better than they are in the classroom when the student comes in and immediately tries to figure out what ought to happen to this chord in this particular spot.

I feel that a course in harmony in the high schools is for the great majority of students rather a waste of time. Those college teachers with whom I have discussed the subject are inclined to agree with me that the specific study of harmony can well be postponed until the students are more mature and until they have had a much broader contact with the expression of music—with the production of music—than most of our students have had at the high school period.

Of course it is dangerous to say that we should omit courses in harmony in high schools. Yet, from the standpoint of students entering college, I should prefer to have harmony left undone, and to have a broad and sound development as a basis upon which the college teacher can begin the systematic teaching of harmony. I believe the progress of the student would be very much better; that is, the student's capability of accepting the whole harmonic scheme of things would be so much greater at that somewhat more advanced stage in life. The work itself can be much more thoroughly done.

Of the few hundred students whom I have judged from that standpoint, it has been the rare student who has had any training in harmony in high school that could be considered to his advantage as far as college harmony work is concerned. That is not the fault of the teaching; it is simply due to the fact that in most high schools the students are not ready for harmony study, and I believe the omission of harmony is to the advantage of students who go to

college. This, of course, does not deal with those who do not go to college.

It is my opinion that this course of study would do more for the high school student than our present type of high school curriculum, irrespective, I believe, of the integration of the work as its great strength and the lack of integration in our present type of curriculum as its great weakness.

I believe a substitution of this type of curriculum ought to strengthen the power of the student who comes out of the music course.

CHAIRMAN FINDLAY: I believe the paper to be offered by Professor Smith of Western Reserve University is going to fit right into this discussion very nicely. He has a paper prepared on "Solfeggio" as it is required in some form or other in most of our American schools. Professor Smith has definite convictions and has made considerable study of the possibilities and values of solfeggio as a high school subject. [Professor Melville Smith read his prepared paper, *The Importance of Solfège As a Secondary School Subject*, which is printed on pages following.]

CHAIRMAN FINDLAY: I am very happy to realize that these papers have dovetailed so beautifully, and I believe the emphasis is just about right. I think the particular emphasis on the fact that after all courses are valuable only insofar as they develop musicianship is the happy thought of the day.

Just last night I learned of the new development in the Wisconsin situation. I think we are all perhaps familiar with the previous development that has taken place there, but very recently there has been something new, and I am going to ask Mr. Rusch if we may hear an outline of that plan.

M. H. RUSCH (State Teachers' College, Milwaukee, Wisconsin): About a week ago several of us from the State Teachers' College at Milwaukee were invited to Madison to discuss a new venture in the matter of college entrance requirements.

It seems that the principals and the superintendents of the state have been chafing for some time against the dictation from above as to what unit had been studied and what would be accepted as college entrance requirement. For some time we have been allowing in the state of Wisconsin, both at the University and the Teachers' College, four units in music in what we call the vocational field. I do not know how standard these terms are, so I will hope that you will bear with me if I appear to insult your intelligence by explaining that out of the fifteen units, eleven must be in actual academic lines and the other four may be vocational, in which are included mechanical arts, domestic science and music.

The superintendents now have asked for two units above the line—that is, in the academic field. Immediately some of the educators in general fields called upon the music people to report, and some of us are holding out for two units, one to be in theory, and that all of the applied music units be below the line. That is, we will still accept two or four units in applied music (that has not been settled), but the battle at the present time is to try to get the two units of music to be considered as substituting for history or for mathematics.

It seems the great trouble is with mathematics. Superintendents do not want the colleges to say to them, "You must come up with two units of mathematics." The superintendents would like to have us give them two units in music and consider that worth academic recognition in the colleges.

I happen to have the words "Theory Department" on my door at the Teachers' College. For quite some years I have been telling the students that that is a lie; that we do more practice in the class than theory. There are

very few facts dispensed and a lot of experience developed. I am very happy to get this report. I never had heard a word picture of anything so educationally ideal. I really think that if the various English departments in high schools followed this sort of system we might pretty soon get students who knew how to speak English, who knew how to pronounce its sounds correctly, who knew how to understand what they read as well as spell.

MR. DYKEMA: I think it is very unfortunate for a discussion group to be in favor of everything proposed. It is time for us now to voice some objections to this course, in order to be sure of what we favor. Everybody who has spoken today has been so impressed with the value of this course, that in order to be sure that we do approve of what we are approving, we should have some objections. I shall now try to make some objections!

I think the first objection is against the people who have made this course of study. I think their point of view may be a bit out of focus. This course is so definitely controlled by the college point of view. It is so definitely ignorant of what can be done in good high school theory classes that it underestimates or understates what can be done along lines of written theoretical work in a high school course of this extent.

I think, too, that the authors have been too entirely casual about the practical problems of teaching these courses to the boys and girls in high school. The general ideas of this course are excellent, but I deplore this tendency of the colleges to take the attitude that the high school exists primarily for getting children ready for college. We are long past this conception, but the eastern colleges do not recognize it. They still have the idea that the people who are really worth while are going on to college, and that those who do not go on to college need no consideration from the college.

Certainly any new conception of education, such as many of the general educators have set forth, maintains that is a false statement. It is constantly overridden by the good work being done in progressive high schools throughout the country.

A second consideration is the years involved in this course. As planned, this course will start with the ninth grade. It does concede that a start might be made in the seventh or eighth grades, but it does not provide for anything being done in the first six grades of the schools. Many of the items proposed can be taught long before the ninth grade. There are many children in the third grade who know more about music than the freshman at Cornell University who was quoted. He is a decided exception, and certainly we must object to the conception that he is typical. There are hundreds and thousands of children way down in the grades who never would make such an absurd mistake as that.

Now, a third consideration. This course is altogether too negligent of a potency which is a strong incentive in our high school boys and girls, namely, the use of the creative spirit. That is practically missing from this whole course. You do not have to be told that there are high school children who are doing lovely work in composition. Years ago I knew that in Pittsburgh, Pennsylvania, the children were writing, scoring, singing, playing, and conducting all the music used in their high school graduation exercises, including choruses, material for string quartets, and orchestras. That is no impossible or isolated accomplishment. You do not have to wait until you go to college to do that.

This course is based on the idea that until you get to college you cannot learn this sort of thing. This is not true of the boys and girls in high schools

and so I would say that we should all recognize the desirability and possibility of it.

Still, I believe in this course thoroughly. I believe that we need to have that sort of thing done. I would not detract one iota from all that has been said, but there are a great many of these boys and girls in the high schools who can do more, and have a right to do more. They should not have it delayed until they go to college, for many of them will not go.

We must also consider the very definite problem of teaching in the high schools. This course is extremely difficult to translate into terms of activity for the children in most of our high schools. It is predicated very largely on fine teaching in the classroom. I realize the truth of what has been said here by Professor Gehrken and Professor Weaver and Professor Smith, that we must prepare a group of fine teachers to carry on this work. But the course as outlined is primarily on the basis of study entirely in the class period. Our high schools for full credits require that we have work that the children are going to do by themselves, and it is necessary to have a course which makes greater provision for individual and home work than this outline suggests.

I believe that much more can be done along these lines by involving more creative work, more definite work in key-board and written harmony than this covers. There are several phases of harmony which are not beyond these children, which if included would make a better balanced high school credit subject.

I hope you understand that after sympathetically reviewing this course in my prepared paper, I have extemporaneously* raised these objections because my theory of life is that you have to discuss things, that you cannot learn anything if everybody approves. I offer these remarks on the basis that they may start discussion.

MR. GEHRKENS: I thoroughly believe everything you say. There are two or three things I want to say about this.

In the first place, I think the greatest weakness in this course is that it requires the kind of teachers who exist in such an infinitely small quantity that for the present such a course is out of the question in a great many places.

In the second place, I am objecting in certain ways to the application of the course. I think a weakness of the course is the fact that it assumes that everybody should do exactly the same thing, and that this is a course that everybody should take; whereas, when the matter was presented to the Research Council, although the members of the Council approved of the course and sent out some kind of statement approving it, they approved it merely as one of various courses that might be offered.

I should, I think, start out by offering a course, perhaps not exactly like this, perhaps not beginning as low down as Mr. Dykema claims this course begins, but beginning where a course for children might begin, running perhaps at first for only one year or semester. If I could not get them five times a week, I should try to get them for perhaps only two times, or five times a week with unprepared recitation, but I would give a course as an experiment, leading toward musicianship in which all the various phases of music were integrated, achieving a kind of musical power, as a result of which the boys

*In order to be assured that these remarks reflected mature judgment, I have gone over the stenotypist's report, and have made a few minor alterations, although in no case changing the ideas expressed.

and girls would know the life of music, understand it when they saw it in printed form.

Perhaps I am a little pessimistic in saying there is a small number of teachers who could do that kind of training. I believe the teachers would grow in musicianship in doing it. I believe that if they worked out such a plan as this for a group of people, not necessarily for all the children in any given school, but for a group of children—I believe it would be a very interesting experiment.

If you like the thought of mixing all these things up and offering a hodge-podge, if you feel you are a good enough musician so that it would be perfectly all right for you to offer such a course as this, try it. You may do it in a smaller way, but try it. Take a group of people in the definite direction of the kind of musical power that I believe all music educators should try for.

MISS E. LEHMANN (South Division High School, Milwaukee, Wisconsin): I am a high school harmony teacher. We have harmony every day—a class of thirty. All but two are in the orchestra, band or chorus in the school. That gives them half a credit, and then they get half a credit in harmony, making a full credit for music. Then they take three academic courses. If you require two units of harmony it will make it difficult for them to get in all the harmony required for college and still take band or orchestra. I am wondering what the college people think about that.

Some of them have done very nice creative work. We give only four semesters of harmony. I think they should be allowed college credit. Some colleges do not give them credit for those two units of harmony, and they do for two units of orchestra, band or chorus.

MR. WEAVER: The practice varies greatly from institution to institution and state to state. In New York state the regents lay down certain specific regulations covering fields in which units can be accepted and the state control abides by those. Cornell goes to the opposite extreme from what Miss Lehmann has suggested, accepting the theory units and not accepting the orchestra units. I do not think one can generalize on the thing. The practice varies.

CHAIRMAN FINDLAY: One point strikes me there, and that is the practice would be more common toward accepting the harmony, because harmony is always offered in college. I believe Mr. Smith mentioned several times that after all the thing that the college people want is better preparation for the work they offer.

MR. GEHRKENS: That is not true. Colleges take the theory if they take any credit in music.

CHAIRMAN FINDLAY: But is it not true that they would prefer to have those credits in theory of a preparatory nature to the courses they themselves offer, rather than duplicating the courses they offer?

Our time limit has arrived. I think we have had a very interesting and helpful meeting. [The meeting was then adjourned.]

SUMMARY OF THE FINAL REPORT OF THE COMMITTEE ON MUSIC OF THE SECONDARY EDUCATION BOARD

PETER W. DYKEMA

Professor of Music Education, Columbia University, New York City



THE SECONDARY EDUCATION BOARD is an organization at least six years of age which consists primarily of representatives of about one hundred and thirty private schools scattered throughout the country, including such well known names as The Chicago Latin School, Colorado Military School, The Culver Military School, the Dalton School, The Fay School, The Germantown Friends School, The Greenwich Country Day School, The Hackley School, The Hotchkiss School, The Kansas City Country Day School, Milton Academy, The Pawling School, Phillips Exeter Academy, Rye Country Day School, Santa Barbara School, and The Taft School. The board was originally formed to effect a closer relationship between the various parts of the school system, especially the uniting of the elementary and the secondary schools and the strengthening of the college preparatory schools. The sub-committee on music was charged with the duty of urging on the colleges and on the College Entrance Examination Board the use of music as a college entrance subject. In carrying out this purpose, the committee outlined the work which should be presented in the years immediately preceding college entrance. Since the entrance examinations stressed theoretical aspects of music, the committee was necessarily influenced by these considerations, but they insist in this report that the general cultural and emotional objectives of the study of music shall not be overlooked.

WHO ARE THE COMMITTEE ON MUSIC AND WHAT DID THEY ATTEMPT?

The committee on music consists of a representative of the four-year preparatory schools, one of the six-year preparatory schools, a representative from the men's colleges, one from the girls' colleges, and two representatives from the public schools. There was also one representative of a private school included, not for his musical ability, but for his advice on administrative problems. The first report of this committee appeared in preliminary form in 1932; the revised report which we are considering today appeared in 1933. The larger portion of the report is devoted to a presentation of a course in music for use in the secondary schools which shall have sufficient value to warrant its inclusion in the list of college entrance subjects, both under the old plan of presenting many subjects in which there are comparatively short examinations, and also under the new plan, in which but four subjects are taken, each for extended and intensive examinations. The report also includes, in very brief form, recommendations concerning the other musical activities in the schools, both curricular and extra-curricular, but these are not worked out in detail.

THE MUSIC COURSE LEADING TO COLLEGE ENTRANCE EXAMINATIONS

The material of the printed pamphlet is concerned with three large topics: *Section I.* Subject matter of a course leading to examinations for admission to college. *Section II.* Graded syllabus of course leading to examinations for admission to college. *Section III.* Examinations.

Section I (Objectives and subject matter): "The main objectives of a course in music for the secondary schools are: (1) to promote acquaintance and experience with music through performance of it (chiefly singing) and through repeated hearing; (2) to sharpen perceptions through aural analysis of intervals, chords, rhythms, forms, etc.; (3) to promote a sense of style through historical perspective and through analytical comparisons; (4) to make possible a realization of music as a characteristic development of the eras which produced it."

The committee states that, in attempting to attain these objectives, the course should consist of a combination of several phases of music. The committee is of the opinion that this combination course is more profitable as a school course than is the study of harmony or of any branch of applied music *taken by itself*. The plan stresses the study of representative musical examples through participation in them and through listening to them. Technical training in both aural perception, and in sense of styles, and in historical perspective, is derived from the examples.

The course is outlined particularly for the last four years of preparatory schools, or high schools, but suggestions are also given for work which would lead up to this and which should be taken care of in grades seven and eight. The subject matter of the course is Ear Training, Appreciation, and History, all three of which are to be taught concurrently from the beginning to the end of the course. It is especially urged that neither the schools nor the colleges should list them in their catalogs or give credit for them as units independent of the whole.

Section II (Syllabus of the Course): The work is outlined under two large headings: (1) Ear Training, and (2) Appreciation and History. The Ear Training includes the writing of scales from dictation, the pitch being determined by the student after he hears the tone "A" played before each scale. The writing of melodies from hearing and the naming of all intervals and triads is stressed. Much study of rhythm patterns is recommended as well as the gaining of great facility in the use of notation, involving all common scale and key signatures. A rather unusual type of ear training is the teaching of the students to sing a second or a third part to a given melody while that melody is being played upon the piano without the playing of the other part which is to be sung.

The Appreciation of History work involves much use of the singing of songs, both folk and art, unison and in parts, and great choruses, glees, madrigals, and selections from cantatas and oratorios. The material for listening is drawn from all the great masters, including their shorter numbers, overtures, sonatas, trios, quartets, and symphonies.

Section III (Examinations): The tests in Ear Training are of two kinds: (1) Those in which the student is to record his answer on paper, and (2) those wherein he must sing a theme or tap a rhythm. The first of these can be administered to a large number of candidates at one time; the second calls for individual examination. Both the Ear Training examinations and those in Appreciation and History are outlined in considerable detail to indicate what should be given in the preparatory schools and what should be given when the students present themselves at the colleges. They follow closely the outline of work presented in Section II.

As a summary of the entire material, we may present a synopsis of typical questions for that part of the examination which is to be given at the college in September. (1) The singing without accompaniment of folk songs from a

list of ten submitted by the candidate. (2) The same with art songs. (3) Singing, after slight study, an unaccompanied melody in any key or rhythm, whether written in the bass or treble clef, the key note only being given. The material for this and two following questions will in each case be new to the student. Sample questions given include melodies from Glazounow, Haydn, Franck, Wagner, Meyerbeer, and Bach. (4) Tap the time values of the notes of melodies written on the blackboard. (5) After brief study, sing the second part to the melody given while that melody is being played upon the piano (the examiner will first play the key note).

NOTE: A complete copy of this report may be obtained by writing to the Executive Secretary, Howard T. Smith, Milton, Massachusetts.



THE IMPORTANCE OF SOLFÈGE AS A SECONDARY SCHOOL SUBJECT

MELVILLE SMITH

Professor of Music, Western Reserve University, Cleveland, Ohio

A FEW MONTHS AGO I was called upon to speak before the music division of the North Eastern Ohio Teachers Association. The subject imposed was *Solfège, an Essential of Musicianship*. The ideas exposed at that time were of a general nature, and a resumé of the speech is given in the *Music Supervisors Journal*.² It will therefore be unnecessary at this time for me to review those ideas in detail.

Today, however, I am asked to deal more specifically with the problem of solfège as a secondary school subject. Here the problem becomes much more specific, and I shall attempt to approach it briefly from a more definite point of view, namely, the function which such a study might have in the music curriculum of the high school.

I am assuming, to begin with, that few will dispute the necessity of the kind of training for the musician described in my article under the term "Solfeggio." It would be sufficient, if such were the case, to point out that there is hardly a self-respecting school of music or university music department which does not prescribe courses of this nature as a part of its music curriculum. As to the methods of imparting this type of training, much might be said, and many discussions might arise. Due to the shortness of the time at our disposal, however, we must brush these all aside. Let me simply re-define the term solfège in a broad way as any system of training, as distinct from specific training for performance on some instrument, or the voice, which promotes musicianship. For the further implications of this definition, I must refer you again to the article in question.

For present purpose, it is my intention to consider the place of solfège in the secondary school curriculum under four headings:

- (1) As a preparation for continued music study.
- (2) As a safeguard (a) to the student (b) to the teacher.
- (3) As a cultural subject.
- (4) As an adjunct to the high school bands, orchestras, and choruses.

Let us touch briefly on each of these points.

² *Music Supervisors Journal* (now *Music Educators Journal*) May, 1934. Published by Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

(1) The foundation for further study in many fields is laid in high school. Elementary language courses furnish perhaps the best analogy with the point under discussion. After several years of high school French, the student is able to go into college courses in French literature, composition, or other advanced phases of study. Indeed, such preliminary courses in language study are required before entrance to many colleges. Yet in music, we allow the student to enter college courses without preliminary training. Is this because music requires less preparation, or a shorter period of incubation than French or German? On the contrary, success in music study depends not only upon the intellectual factors, as in the study of a language, but upon the developments of many responses of a subtle nature. Sensitivity to the materials and meaning of music cannot be developed, except in the case of the extraordinarily gifted, in a short space of time. It is a slow, partially unconscious growth, and requires many painstaking steps on the part of student and teacher. That some of these steps must be taken before the college period seems apparent to those whose lot it has been to teach music to college freshmen. When a certain stage of development has not been reached on the part of students desirous of taking college courses in music, there are only three alternatives: (a) To lower the standard of college courses in music to such an elementary level that they are hardly on an intellectual par with other first-year studies. (b) To neglect the elementary phases entirely, and throw the student immediately into deep water, thus by a rather rough method allowing only the fittest to survive. Even these will always feel the lack of the fundamental training they should have acquired. (c) To exclude all except the unusually gifted from music courses. Few colleges or conservatories have the courage to adopt the latter alternative. If we could require at least as much preparation for a college course in harmony or composition, or even appreciation of music, as we should in French or German—that is, a knowledge of the fundamentals of the language or medium through which the student must express himself—we should not be forced into one or the other of these unsatisfactory alternatives.

(2) Let us pass on to a consideration of the second point, "solfège as a safeguard." This may seem, at first glance, a peculiar point of view. A safeguard against what? The answer is, against much personal suffering on the part of the individual. There is nothing more tragic than to see persons insistent on music study, urged on by their own ambitions or perhaps by ill-timed advice from others, who lack the capacity or true musical requirements for advanced music study. The world is full of disappointed musicians, who have perhaps aimed at public performance with its attendant glories and satisfactions, and have fallen short of the mark. They must have done so not through the conspiracies of a cruel world, but possibly because, given their inner resources, they have aimed wide of the mark. It is my contention that a well-organized course of solfège reveals to each individual to a large degree his inner musical capabilities. If he cannot develop that inner sensitivity and response to the external sounds which constitute music, and what we call "musicianship," he has a perfect right to know this. If the fact is somewhat disheartening at first, he will perhaps nevertheless eventually see that "there is some justice," and in time be grateful for the opportunity to have learned that he must aim at some achievable goal. On the contrary, if his musical faculties are keen, he will thrill to the opportunity to develop them to the utmost, and carry on his further efforts with well-placed confidence. In this, we are demanding no more of the high school in respect to music than we should in the direction of vocational training. The student

who could not make "head or tail" of mathematics would hardly be encouraged to become an engineer or even to take further courses in this subject.

As to the safeguard for the teacher, little need be said. The presence in harmony and composition courses of untalented students, whether these courses be in high school, college or conservatory, is a source of distress for all concerned. I have intimated in the article before mentioned that much time in harmony courses spent on fundamentals is misspent. The elimination of unfit students, if such there be, must not occur at this stage. By a redirection of their interest into other channels, they should be led to eliminate themselves before this stage is reached. A course in harmony is really an advanced course in music. "They are trying to teach her harmony before she even knows her notes," said a foreign-born teacher in a large institution of music to me, about a mutual student. Obvious as his point of view is, it has failed to strike many of us heretofore with sufficient force.

(3) But a course such as I have in mind must do more than this if it is to be acceptable. The authorities responsible for school curricula would perhaps have reason to doubt the wisdom or even the justice of accepting into the high school curriculum courses designed for the few. It is questionable if the time has yet come when we can say with sufficient conviction, "This pupil may study music—this pupil may not." Apparently the music course must be open to all those who care to enter. There is much to be said for this point of view, in spite of the numerous studies in the measurement of musical talent, which must convince those who read the literature on the subject that musical talent is a highly variable quantity in different individuals. Dr. Seashore tells us that one individual may have a sense of pitch discrimination two hundred times more keen than another, and that the other musical faculties vary vastly from one individual to another. In spite of the reliability of talent measurements, of which I am convinced after several years of observation of their correlation with theory work, it is difficult, nevertheless, to know just where to draw the line. It is probably better to open elementary theory courses in high school to all who show an interest. All the more reason, then, why such courses should be fundamental in nature.

Now, "harmony," so-called, is a highly specialized subject. It deals mainly with the tonal element in music, and this often in a quite restricted way. Rhythmic training in such courses is rare. The listening powers of the student are not stimulated except in the direction of harmonic material; he does not learn to read music; his sensibilities cannot be said to be trained to any great degree. He learns, to be sure, to manage the tonal material, and, *if he has talent*, this is an indispensable step in his approach to creative work. However, in my opinion, fundamental work in music such as I understand by the term solfège, is of far greater cultural value to the general mass of students. Their perceptions are sharpened, their inner responses stimulated, their ability to translate the complicated symbols of the music page into actual sounds and inner impressions is heightened, and the way is prepared for participation in the intelligent sort of listening which we call appreciation. When the so-called "rules" of harmony have long been forgotten, the student will retain to some degree the attainments of such a fundamental type of training, just because they *are* fundamental. Teachers and persons well along in the music profession have often said to me, "If I had only had this when I was young! I studied harmony, but don't remember much about it." The development of inner power to grasp musical impressions is surely of greater importance, and even—or let us say, *especially*—for the amateur, the thing which really matters. This is said in no spirit of criticism of creative har-

mony work, such as is often carried on with talented students with excellent results. For the mass, however, harmony must remain a closed book. They cannot grasp its intricacies. A fundamental course could be open to all in the early stages; when the gradual process of elimination, which I have before mentioned, takes place—and again, this consists of aiding the student to realize his inner musical potentialities—the creative courses will automatically be freed for the specialized group with talent. Meanwhile, the others will have attained some degree of true musical culture, or *cultivation* of their powers, and this is all that we can demand.

(4) The correlation of solfège with the instrumental and choral work of high schools is almost too obvious to demand much comment. The enormous expansion of this work in high schools is a proof of the genuine interest in the student and of the public, and the splendid work achieved has been the opening wedge for the wider acceptance of music as a high school subject. Too often, however, the director of these groups must resort to non-educational methods to achieve his end, namely, the producing of a group which will stand high in a certain contest, or be ready for some specific performance. The result often is that the student must learn by rote. Students then arrive at the higher stages not knowing that the tone which they call "C," because they play the French Horn, is really F, and are unable to approach, for example, a new rhythmic problem intelligently. They have "learned their pieces," however, and their band may win the contest. The director is hardly to blame for this. He must produce results, and time is lacking for him to minister to the individual needs of the members of his choir or orchestra. This should and can be cared for elsewhere. Surely, the aim of high school bands and glee clubs is to produce a love of music and a respect for the musical art. The inner power which comes from mastering its difficulties one by one is of inestimable educational value, and would be of untold aid to the director of high school groups. Instead of merely learning to place the fingers on some specific position on the given instrument, might not the students learn to produce tones and rhythms because they first feel them inwardly? I think such a result is not only eminently desirable, but reasonably easy of achievement, with proper methods. I need not enlarge upon the boon to directors of ensemble work which such an achievement would constitute.

The way has now been prepared for more fundamental and intensive work in music, thanks to the pioneering efforts of music educators throughout the land. Our high school bands and orchestras are a source of wonder in many foreign countries. The time has now come, it seems to me, to look beyond the mass achievement, fine as it is, and see what we are accomplishing for the individual. With finer musicianship, the mass achievement would be greater still, and in developing the inner power of the individual, we should be on solid educational ground.

THE COMMUNITY MUSIC PROGRAM IN CINCINNATI

HARRY F. GLORE

Supervisor of Community Music, Cincinnati, Ohio



THE COMMITTEE in charge of this meeting¹ has asked me to discuss briefly the program of music activities which has been organized by the Public Recreation Commission of Cincinnati. Before I do this, let me give you an idea of the set-up of our department.

The Commission is an independent board of five members established by the city charter. One member is selected from the Board of Education by its president, one member from the Park Board and three are appointed by the mayor. All serve without any salary whatsoever. Under the Commission, selected by civil service examinations, are the Director of Recreation, who has a staff of supervisors of activities, all of whom are likewise selected according to civil service regulations. At present we have a supervisor of municipal athletics, a supervisor of playgrounds, a supervisor of community activities, a supervisor of Negro activities and a supervisor of community music.

Next, let me read to you some figures taken from my 1933 annual report to the Director of Recreation, so that you will have some conception of the nature and extent of the program of activities under discussion.

PERSONNEL

1 Supervisor of Community Music	1 C. W. T. workers
12 Leaders and accompanists	7 Auxiliary organizations
5 C. W. S. workers	59 Volunteers

REGULAR ACTIVITIES

	REHEARSALS	ENROLLMENT
7 District orchestras (adult).....	140	182
1 City-wide orchestra (adult).....	28	93
2 Small Community Orchestras (C. W. S.).....	10	24
9 Summer playground orchestras.....	90	136
12 Choruses (adult).....	210	1340
2 Choruses (children).....	30	312

TOTALS 33	508	2087
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PERIODIC AND SPECIAL ACTIVITIES

	PARTICIPANTS
149 Community "Sings"	49,800
22 Concerts	1,605
12 Broadcasts	268

TOTAL	51,673
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ATTENDANCE AT CONCERTS.....	23,700
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II

The program of activities organized by the Music Department of the Public Recreation Commission of Cincinnati is planned with the following several objectives in view:

- (1) To develop new leadership.
- (2) To utilize all the resources of our city both of leadership and facilities, which it is possible to tie in with our program.
- (3) To build on the foundations laid by our existing institutions, such as our public schools, universities, music schools, et cetera.
- (4) To fill in the gaps left between school and professional life.
- (5) Permanence.

¹ Sixth general session of the M.E.N.C., April 13, 1934, in charge of the National Conference Committee on Music in Leisure Time, Osbourne McConathy, Chairman.

Hand in hand with these objectives and interwoven with them is another set of motivating forces, present in not only the organization of music groups, but in every type of activity sponsored by the Public Recreation Commission. These are:

- (1) To provide opportunities for the right kind of recreation.
- (2) To develop standards.
- (3) To develop the capacities of our citizens so that they will not only have the opportunity, but also the inclination or desire to use their own resources in filling their spare time. This in the final analysis is developing character and citizenship.

This second group of motivating forces behind our program, of course, is not carried out in a militant, evangelistic fashion. Rather are they present in a more subtle form that permeates the atmosphere of all our groups. It would be folly to say to an orchestra or chorus, "Play or sing this because it is good for your immortal soul; it will develop your character." We simply have standards, and our group leaders present to their ensembles only music which meets these standards but we see to it that our groups enjoy playing or singing. Thus we do not have to preach. The music, and the manner in which it is played or sung, is our propaganda.

We do not, for example, put forth much effort in the promotion of harmonica, ukulele, or minstrel groups. We simply take them in our stride and render whatever assistance we can wherever there is a demand for them. Not that such groups do not serve a certain purpose, but their scope as a means of expression and their possibilities for development are very limited. I wish I had time to elaborate on these introductory remarks but my time limitation forbids. I will simply give an outline of some of the most important features of our program, and leave it to you to connect the parts of the outline with the motivating forces guiding them.

In the instrumental field we have, for adults, a community or district orchestra in every senior high school district of our public school system. These ensembles rehearse in the school buildings once each week from October 1st to April 15th. These orchestras are designed to serve our high school graduates (and others of the community) after they have left school. Every effort is made to enlist the interest of the high school principal, the mothers' clubs, improvement associations, alumna groups, etc. In all cases save one, the orchestra leader of the high school is the leader of the community orchestra. His relations with the school principal, whose coöperation is essential, his contact and influence with the students over a period of years prior to graduation make him in most cases both theoretically and practically the ideal person for the work. He is in the best position to carry on the work which he begins in school, and too often is forced to terminate with commencement.

Although our colored citizens are made welcome in these district orchestras, just as they play in the same groups with white children during student days, there is an additional community orchestra for Negroes because it is felt that such a group is wanted by our colored citizens, and likewise to give them the same opportunities that other communities have.

Then we have an organization, city-wide in scope, called the Civic Orchestral Society; a ninety-piece, non-professional symphonic ensemble complete in every detail (with the exception of a full quota of basses) which is designed to serve the cream of our amateur talent. This group plays three or four symphonic programs each season under the active leadership of one of the cellists of our Cincinnati Symphony Orchestra. In addition, it quite often

features an original composition by a local composer of real talent. This we feel is of great value.

In the summer season, we have orchestras for children in all parts of the city in connection with our summer playground program. All of these orchestras illustrate what we mean by filling the gaps left between school and professional activity—orchestras for children in the summer when school is closed—orchestras for adults after school days are done for all grades of ability. In all groups we strive to play the best music possible in the best manner compatible with the abilities of the players, and at the same time preserve an informal atmosphere, never forgetting for a moment that “we” are playing for fun.

The Cincinnati Song Leaders Association is an example of the development of new leadership. It started with an institute for the training of men and women in the art of leading informal or community singing. Its membership supplies song leaders for banquets, luncheons, clubs. They are now filling such requests at the rate of fifteen or twenty or more per month. Our office serves as a clearing house.

During the past two years we have instituted an extended program of choral music among our colored citizens. These choruses range from informal groups, which confine themselves to spirituals and other folk tunes, on through choruses of fair ability to a group of selected voices called an Artist Chorus. Last June, the first year of effort in this direction, culminated in an outdoor Festival of Negro Music in Eden Park, with 400 adults and 300 children participating. To us, the significant feature was that the adults were members of groups meeting regularly from October to June, and not just a group of singers hastily assembled for a spectacle. It was the natural flowering of a program of permanent activities.

Each chorus or orchestra, whether white or colored, is organized on a permanent basis, with officers, executive committee, constitution and by-laws. The work among colored citizens is carried on by colored leaders, both paid and volunteer. In addition to the executive committees of specific activities, there are auxiliary committees of interested volunteers, the most important of which is the Cincinnati Municipal Music Advisory Council which advises the music supervisor on matters of policy and cheerfully lends its influence to the development of our program. On this council are the director of the College of Music, the director of education of the Conservatory of Music, the dean of the College of Education of the University of Cincinnati, the managing director of the May Festival Association, a representative of the Federation of The Parent-Teachers’ Association, the director of music in our public schools, and a member of the Public Recreation Commission.

This Advisory Council, these executive committees, these auxiliary groups and committees of volunteers (such as the Citizens’ Recreation Council, a group of influential colored citizens) are the means by which we strive to sink the roots of our program deeply and permanently into the soil of our community life. These are, we believe, our insurance policies that will protect us against the sudden or lingering death which so often overtakes community orchestras and choruses.

AN OUTLOOK ON FESTIVALS AND CONTESTS

C. M. TREMAINE

Director, National Bureau for the Advancement of Music



THE SUBJECT assigned to me, "An Outlook on Festivals and Contests As Seen From the Office of the National Bureau for the Advancement of Music," is an interesting one from my own personal viewpoint, if it is not so interesting to my audience, and I wish to thank our chairman for the opportunity presented. It is an invitation to express an opinion and to state the National Bureau's position in regard to both the festival and the contest projects. I hope I may be able to utilize this opportunity to clear up some misunderstanding in regard to our attitude toward the festival, and to make some constructive comments about the contests. Because of the Bureau's active participation in the development of the school music contests, and our lesser activity in the stimulation of the festival, many supervisors have the impression that we are partisan in favor of the former.

Therefore, I wish to state that we are strong believers in the festival. We are advocates of festivals, and it is our desire to aid their growth and development in every way possible. They are an essential factor in the development of school music, and have an additional significance in the contribution they make to adult participation in music. They help to bridge the gap between the school and the community, for the festival is just as applicable to after-school life as to the period before graduation. It is a community as well as a school asset. It has the elements essential to the development of cohesion, cooperation and comradeship, which in turn are vital to the birth and nourishment of what is known as community spirit. If school is to be a preparation for life, and life is a community as well as an individual affair, then the festival has not only a legitimate place in the school music program, but one of growing importance. Contrary to the opinion of some, the National Bureau has done much to stimulate both school and community festivals. The reason we have not done more is lack of funds and uncertainty as to how and where we could be of more service in this direction. Frankly, we have been less sure of how and where we could assist festivals than how we could aid contests. This admission will explain why I shall not devote more space to the consideration of festivals as part of my topic. I shall therefore proceed to the discussion of competitive meets.

II

The contest has great merit. It has proved this beyond question. In city after city, town after town, it has raised the standard of the entire school music program. Its beneficial influence has been state-wide. This is not opinion. The records are available to show it, and the opinion of the judges furnishes further substantiation. However, the contest also has great dangers—evils if you so wish to express it.

It has been a question of debate as to which was the greater, the merits or the evils. I do not think we need answer this. Indeed, it will be unnecessary if we seek the answer to another question first, namely, can we preserve the merit and eliminate or greatly reduce the evils? That is the problem we should study and are studying. I believe we are making progress.

The National Bureau has many statistics, but let us not try to prove our case on behalf of contests by statistics on the growth of the movement. Figures at best are tiresome and they often befog the issue. Let us not even try to

prove the preponderant merit of contests. We music educators are not partisan. We are seeking information and guidance and we would like to select those activities which are good and discard those which are not helpful to us. Most of us have had some experience, therefore, let us apply logic to the contest idea.

We must admit that desire to excel is a human characteristic and is probably the greatest single stimulus to achievement. What should the school do in regard to it—stifle, ignore, or encourage and guide it? If the purpose of the school is to educate, how broadly shall we interpret this term? Are we to treat the child as a receptacle into which to pour information, or are we to develop his faculties and give them direction and facilitate their use? Without going into all the purposes of education, we can accept the fact that among them is preparation and training in ways and means of meeting life's problems, and giving children as full and rich an experience as they can attain.

Desire to excel is one of the greatest propulsive forces of mankind. Life is filled with competition, and the better training to meet it the child receives, the better equipped he will be when he grows up to meet that which will be forced upon him. He must learn how to take defeat without being crushed or soured by it, and to profit both by the effort and by his experience. If the school contest does not teach him this, we must see that it does. He must be able to carry success without overelation. It adds to any man's equipment to be a good loser and a graceful winner. The child must learn to concentrate without overemphasis. The matching of skill in school is excellent preparation for matching it afterward. It is my thought that school competitions constitute a desirable rather than a detrimental part of a child's education, and, therefore, are a proper school function if they are wisely handled. If they are not so utilized, the fault should be corrected. It is the superintendent's responsibility to see that the competitions in his school are an asset and not a liability; that benefit to the children under his charge is the objective and not winning. This same responsibility rests with the director and supervisor and with those in charge of state and national events. Competition as a school function, when used as an end in itself, has no justification for the expense in time and money. It must be used as a means to an end. That end is education, and the aim of the contest must be so recognized by everyone concerned, from the superintendent down. All rules and regulations adopted should be based on this idea.

III

It must be recognized, as I have already indicated, that the contest can be as harmful as it can be beneficial. Just as I believe that it has been a potent factor in the remarkable development of instrumental music in the schools and in winning support for the entire music program, so I believe it can react to the detriment of the entire music department if it should be so handled that there develops a strong opposition to it. Reaction will come if the impression gains headway that the contest is using the schools rather than the schools the contest. We are a mercurial people and we can swing from enthusiastic approval to doubt and disapproval, with far greater rapidity than circumstances warrant. The danger lies not in the enemies of the contests, for they can be answered, but in the overzealous friends and supporters, for they themselves may furnish the grounds for criticism. It is the leader of a competing group who needs to be warned. He must keep constantly in mind his responsibility, which is first and foremost as a teacher, and only

secondarily as a director of a competing band, orchestra, or choral group. If he has the right perspective and acquires the technique of utilizing the contest for development purposes, the children under his charge will profit greatly. This beneficial influence must in fact be the primary aim of all those handling the contests—national and state authorities, as well as the individual directors. Too great attention to matters pertaining to winning, too much coaching on the test pieces, for instance, can both destroy the benefit for any competing organization and kill the contest nationally and in the state.

There are other dangers to be avoided by state and national committees. Most of these also are in the direction of overemphasis on those things which, in moderation, are advantages—such dangers as catering too much to the spectacular, and seeking size in number of entries rather than making the attraction quality and prestige. Too insistent a striving to raise large sums, year after year, for traveling long distances to contests may develop opposition that will grow. Yet the public needs to be educated to support and take pride in an exceptional school organization, or talented child, and to encourage them to attain still higher honors. Therefore, the appeal for funds for contest purposes is legitimate and serves a useful purpose, *if it is not overdone*. We must watch out for the extremes in every direction. How can we do this? Only by weighing each project from the viewpoint of educational benefit. If we do, we cannot go wrong. The criticism against the contest will disappear, and it will be universally accepted as a decidedly helpful school asset. I do not agree with those who object to competition on the ground of principle. I believe it is not only pedagogically sound but also important.

That the school band has developed from what was only a decade ago, in most cases, a mere ballyhoo outfit for the football game, to a position of dignity and musical value, is due to a devotion to educational standards which has been preached and practiced by all the leading advocates of school instrumental work. The selection of high grade lists of contest material, attention to instrumentation and balance, and to sight reading, and the stimulus through effort to excel, all combine to maintain these standards. A large factor in publicizing high standards is the state and preliminary district contests, which have been an influence for musical progress wherever they have been instituted.

The fact that bands have outgrown their ballyhoo functions is no reason why superintendents, principals and music educators should not use them to call attention to the achievements of their music department and win for it greater recognition among the local public. This is to profit legitimately from the striking appearance and somewhat spectacular nature of the band, a quality which it need not lose simply because of its artistic advance.

IV

Much has been done to overcome the weaknesses of contests, particularly to prevent excessive rivalry. Frank A. Beach of Emporia, Kansas, has worked out a plan of rating rather than ranking the participants, which seems to preserve the incentive and eliminate much of the disgruntlement which developed from the old ranking system. This principle is now used generally throughout the country and in the national contests, and I wish to commend it. I strongly approve of Mr. Beach's seven gradations, although in most states and in the national event a lesser number are used. The judges do not need to divide the participants into seven groups, but enough divisions should be available to meet all the requirements. To instruct the judges to

place a specified number in each of say three or four groups is to reduce the value of the award by the extent to which the restriction has interfered with free judgment. The merit of the group plan is to prevent the necessity for grading participants whose performance is of practically the same standard of excellence. Any clearly defined distinction, however, should be so recorded by the judges, otherwise the entire proceeding will lose both prestige and significance and reaction against the contest idea will follow.

Bands and orchestras of outstanding merit will not continue to raise large sums of money to travel great distances year after year, to be told that they are *as good* as a large number of other groups, especially if they consider some of these distinctly inferior. Such a plan is of course popular at first, for it gives prestige to a larger number of organizations than could otherwise obtain it. When the strong groups drop out, as they unquestionably will, the event will carry little weight and the incentive will be gone. With such a wide variation in quality of performance, I consider it unfortunate if the poorest group which succeeds in attending the national contest can claim upon its return that it has won third place in the national competition simply because there were but three classes, even if the elation temporarily helps that particular entry.

In closing may I reiterate to the friends of the contest, that because it is now in the limelight there is the more need for care in the way it is conducted, and that the controlling thought to be kept uppermost in mind is educational benefit, as I have stressed in this paper. The contest is an asset of undoubted value to education and should be protected from abuse. I am sure we can look for such watchful care to the Committee on Instrumental Affairs of the Music Educators National Conference, and to the National School Band and School Orchestra Associations, who are running the country-wide finals, and who have already done so much excellent work.

To the friends of the festival I wish to give encouragement. They are on the right road also. It is not necessary to disparage the one movement, in order to advance the other. The supervisor can combine both ideas or utilize that which appeals to him more strongly.

ADJUDICATORS AND ADJUDICATION

SIR HUGH ROBERTON

Glasgow, Scotland



I COME from a country with a great choral tradition behind it—a country which, in spite of poverty, war and despair, still sings. I could tell you of whole districts in Lancashire where almost everything has gone—even hope; and yet the people sing. I could tell you of valleys in Wales where for years the men have been unemployed, and still at local and national eisteddfods they stand forth—symbolic not only of the love of song, but of the invincible spirit of man to rise above circumstance.

And so, also, in Scotland and Ireland. We are downtrodden, but we are not downhearted. I bear to you from across the seas the fraternal greetings of those who, like yourselves, are engaged in the sacred duty of trying to bring into a bitter and embittered world something of sweetness and light.

"We are the music-makers, and we are the dreamers of dreams." May your dreams and our dreams come true, so that one day, hands across the sea, this little Cinderella of music may prove to be the one touch of nature that makes the whole world kin.

We admire your earnestness, your courage, the spirit of adventure that is in you, the high purpose of all your endeavors, and we say to you, as brother to brother, as sister to sister, "Godspeed!" And we can help each other, you and we; you with your unbounded energy, your untrammelled vision; we, with that accumulated knowledge which comes with experience, and, perhaps, with that wisdom which comes with years.

II

Among our present-day cherished institutions there is none which has more directly contributed to our musical and social life than that known as the festival movement. Started by Miss Wakefield of Kendal nearly sixty years ago, it now touches practically every part of the British Isles. These festivals are competitive. In many of them there are no prizes at all—nothing but a certificate—and it can be said truly, that while rivalry is present, it is a friendly rivalry. The idea is not to beat one another, but to pace each other on the road to excellence. It is education through competition.

Each competitor or competing body receives a written criticism of the work presented, and in addition it is the duty of the adjudicator to give a reasoned summing up by word of mouth.

By a fortuitous circumstance, there emerged at the beginning of the festival movement one who placed adjudicating at once on a very high footing. I refer to the late Dr. McNaught. It was he who set the standard—a standard which has been maintained and even raised, and which has resulted in adjudicating today being regarded as an art in itself.

To this work many of the best musical and critical minds in our country have devoted themselves. Through their wise counsel and guidance, and through the coöperation of competitors, a standard of attainment in things vocal has been reached which I believe is unexampled in the world.

It was after hearing choir singing at the Morecombe Festival some thirty years ago, that Sir Edward Elgar said the center of musical England was not in London, but farther north.

Not only has the standard of performance been raised, but the standard of music itself has been raised; so much so one rarely today hears music that can

be called worthless or meretricious. Even then the story is not complete, for the taste of the listening public has been raised and its discrimination quickened. To such an extent has this been achieved, the average audience at a first-rate festival can, in nine cases out of ten, not only spot the winner, but actually places the competitors in the order of merit.

Of these three achievements—the raising of the standard of performance, the raising of the quality of the music, and the raising of public taste, I question if the last named is not the greatest, for the moral effect of a discriminating and informed public has been a very large factor in this great vocal renaissance.

Such, in brief, is what has been happening in what we are proud to call the homeland. It may be of interest to teachers here to say that the most successful teachers (both school teachers and general music teachers) are those who take their courage in their hands and support the festival movement. Teachers who have not that courage are, naturally, suspect. And it is not too much to say that many of the finest teachers have had their best lessons at festivals; some of them indeed are pure festival products.

III

And now about adjudicators: An adjudicator must know his subject intimately; he must have the faculty of quick analysis, of terse expression, of discriminating between essentials and less-essentials, of constructive criticism. The method of discriminating between essentials and less-essentials is very important to the young adjudicator. I have had the privilege of training a number of our young adjudicators, and I always say to them that they are, in a measure, physicians, and while there may be a great deal wrong with the patients, it is unnecessary to say all that is wrong with them. You want, first of all, to grasp the essential thing. It is no use to tell a man he has an ingrowing toenail if his heart action is bad. All the young adjudicators make that mistake.

There is rarely a performance but contains at least a modicum of goodness. To grasp at what is good and build on that, and not to let the bad obfuscate the good, that is part of the art of adjudicating. The adjudicator must be quick in sympathy, but forthright in judgment; not afraid to condemn what is bad, but generous in his welcome to what is good. The polite gentleman is not a bit of good. Everybody is happy, but nothing happens.

He must never score a point over a competitor; he must never hold up to scorn anything that is offered, for everything is offered in good faith. His sincerity must be unquestioned. Apart from music, he must have some sort of intellectual and cultural background. The mere academic musician is worse than useless, for music happens to be an art as well as a science, and an art with its roots deep in the heart's core of human sensibility. He must understand human nature as well as the nature of music. He must have a sense of humor, for, lacking this, he is sure to lack a sense of judgment. Never trust a man who has not a sense of humor.

I have shown you a kind of paragon which probably does not exist, but even if we could find the perfect adjudicator, that one, were he honest to himself, might well say, "I do not claim to be right; I only claim to be honest." Adjudication given in that spirit can hurt no one who does not deserve to be hurt; that is, it can only hurt people who, by reason of their own poverty of spirit stand in need of such discipline.

IV

And now to come to practical pointers, and to tell you what I, as an adjudicator, think of your work as far as I have been able to sample it.

Firstly, I am greatly impressed with the soundness of it, the care of its preparation. You are no scampers. Secondly, I am greatly impressed by the vitality of it, and also, to a lesser degree by the joy of it. What I miss most is that roundness and richness of tone which comes from pure vowels. I know your difficulties here, but I also know they can be overcome. You must remember this, that even in England and Scotland we have our particular kinds of speech and kinds of dialect, and the difficulties that are yours are with us as well. I can remember years ago thinking that some English spoken in parts of Canada was so appalling, that those who spoke it could never under any possible circumstances learn to speak it right, but in nearly every part of Canada that horrible "r" has been entirely eliminated.

Again, I have heard very little singing distinguished by what I might call a fine melodic line, the joy of phrasing, lining out your work, of linking your lines so as to make one seamless whole. That must be your next step. Remember, all art fundamentally is based on drawing. Now it so happens that most children like drawing and shaping lines on paper. And from practical experience let me tell you that children can be induced to take as much interest in drawing lines of melody, and also in coloring them. In fact, love of design is inherent in all of us, from the youngest up.

Make this a ground of approach in your work. Another point which I must mention is the use of consonants. Consonants, remember, are the rhythm-makers, the percussive elements in singing. They fulfill the same function as tonguing, liping, striking and plucking in instruments. Man is man because he can articulate. Deprive him of this and he would very quickly revert to the primitive. You cannot articulate without consonants. You know perfectly well that a person who is weakminded is invariably a weak speaker. The village idiot (I am sorry to use the term) apart from whatever characteristics he has, cannot articulate very well. Articulation belongs to the mind. For instance, if you take alcohol, the more you take, the less your mind functions, and the less able you are to articulate. Remember, that inability to articulate is always evidence of weak mentality.

Wherever singing is rich in thought it is significant in articulation. And singing without thought is like faith without works; it is dead. Whenever your pitch is waning, vitalize your words! This thought raises another question. A choir is an organism; its thought must be stimulated and unified by the conductor. In this connection I should like to see one important principle more clearly grasped. The principle is this: expression, which is the flower of thought, must never be merely imposed. By "imposed" I mean ordered, commanded, or any other word you like. It should always be *evoked*. That should be held as a first principle in teaching. There is all the difference in the world between a choir merely doing as it is told and a choir coöperating in expressing itself on a basis which, while primarily the conductor's, is being shared and shared joyously by the singers.

Slick singing, stunt singing, cute singing, so-called effective singing—all these belong to the imposed order of things, and all these are quite definitely not only inimical to art, they are impertinent. Always be more concerned with the matter of what you are doing than with the manner of doing it. In other words, having learned the notes and the time and the general run of the piece, forget them and go out for the music; for notes are not music any more than

ribs are a man. The great artist forgets himself. You must forget yourself. To find yourself you must lose yourself. That is the important thing. You must lose yourself if you are going to find your spirit.

You remember that in the garden of Eden how man was assembled; how God made him complete. By doing what? By breathing into him *the breath of life*. From where in music does the breath of life come? From the body, the mind and the spirit all functioning—these three, but the greatest of these is the spirit.

V

Remember, finally, that an act of art is an act of love. We transfigure the thing we do in proportion as we love doing it. Shakespeare puts this beautifully—"For beauty lives with kindness." In the long run the artist is the lover, and you must become lovers before you become artists. It is the one condition that you must fulfill. You must love the thing you do so completely, that in the doing of it you raise it to the highest level.

I have no words wherewith to tell you how I admire what you are doing. You have blazed a trail; you have raised high the banner of beauty on the ramparts of a material civilization; you are building better than you know. My metaphors are shockingly mixed, but my sense is, I hope, good. And a mixed metaphor is always better than none.

As the Scotsman I am, I have always had regard for education and for those engaged in it, and I am proud that this most ancient and honorable of professions has here such worthy representatives.

Over the seas I shall carry the message of your doings, and they shall be as an inspiration. I thank you for asking me here. I thank you for your kindness to me. I am getting old in the service, but when I see what music is doing today in bringing peoples of divers races together, in providing a common platform on which all people can mix and mingle in brotherhood, I feel that the fulfillment of the old prophecy is coming nearer, "when man and man the world o'er shall brithers be for a' that."

A dream you say? Well, friends, everything we know, everything we have, was once a dream. And who knows but that dream will come true through music?

"We are the music-makers, and we are the dreamers of dreams,
Wandering by lone sea-breakers and sitting by desolate streams.
World losers and world forsakers on whom the pale moon beams,
Yet we are the movers and shakers of the world forever, it seems."

CONSTRUCTIVE COMMENTS FROM THE JUDGE

MAX T. KRONE

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IN SOME WAYS, the attempt to give constructive suggestions to a contestant or director of an organization in a contest is the most futile of efforts.

It is not that it is usually so difficult to see and hear things that can be improved. The difficulty is that the root of the trouble is usually so deep-seated that to try to write or dictate in the few moments between contestants' performances a prescription that will remedy all their ills, is like asking a doctor who has made a hasty examination of a very sick man to prescribe a pill that will straighten him out in twenty-four hours. I shall never forget the boy who wrote me after one contest telling me that his supervisor told him his voice was too loud and harsh, and could I write him telling him how to overcome his faults.

The first constructive comment most judges would make would be to the contest management—*give us enough time between numbers to write or dictate*. If the judge's sole responsibility is to place the contestants in some order of apparent merit, there is no need to ask him to make any comments on the performances. If, however, his chief duty is that of a friendly counselor to the contestants, then give him enough time to make his suggestions.

I have no patience or use for the judge who regards his position as an opportunity to make caustic or smart remarks. He only emphasizes the worst features of the contest. If he is a person qualified to act as an adjudicator he should be too big for such practice. An adjudicator should give or write his comments as though each contestant were his friend or student. I always keep in the foreground of my thinking as I give a suggestion, "Is that what I would say if I were conversing face to face with this person?"

The hardest part of offering constructive criticism, as I have said before, is not to see what is wrong. The real problem is trying to see the cause of the illness and prescribe hurriedly the necessary prescription. Sometimes the fault is evidently a lack of musicianship and specialized knowledge on the part of the conductor, or it may evidently be a lack of adequate material with which to work.

In the former case I prefer to call attention to whatever broad principles were violated, rather than point out particular measures of the music that did not sound well.

The inadequate performance of any portion of the music is a symptom, not a cause of the illness.

II

An adjudicator who has had any experience at all could make a check list of these fundamental principles that are almost invariably violated, or only partially in evidence in a day's performances at any contest. Such a list would save a tremendous amount of writing and racking of the brain to discover different ways of expressing the same thing at the time of the contest.

Some of these fundamental principles are as follows:

(1) The conception of music as made up of parallel voices, each of which has its place in the musical structure. Each voice is not equally important at any one time, but if the listener chooses to concentrate on any one voice at any time he should be able to hear it in its proper relationship to the other parts.

(2) Music has a vertical as well as a horizontal outline. If all the voices are in their proper relationship to each other there would be a perfect balance between the parts at every moment during the performance of the music.

(3) The life of a composition depends largely on its rhythmic flow. It must not move along in a stilted, square-toed manner, nor must so many liberties be taken with the flow of the rhythm that one is being continually upset if he tries to make his muscular organism "keep step" with the music.

(4) If music is to make sense and to be emotionally satisfying, it must be conceived as made up of phrases. Notes and measures have their place as part of the phrase, but the listener must not have the feeling that the performers are picking off each little note as it goes by and dumping them into coops like so many chickens. Each phrase must fit into the composite picture in the same way that the various parts of a painting fit together to make a well-balanced whole. This is especially difficult to do in music, because music moves along in time not in space, and in order to achieve a beautifully rounded performance the performers must constantly remember how the preceding portions of the work were played and how the succeeding portions are to be played.

(5) The tempo of a composition must be appropriate to the message that the music and the text attempt to convey.

(6) In the case of vocal music, the singer's diction and pronunciation must always be such as to convey the meaning of the text, without attracting attention to the technique. It is impossible to go into the discussion of this point here, but certainly every vocal and choral instructor should spare no effort to ground himself and his students in the fundamentals of the language which they are using.

(7) Any performance of a composition is lifeless no matter how fine the technique of the performers, unless the performance has that breath of life which is so often lacking. Every singer must be an actor whether he be performing by himself or as a member of a chorus. He must lose himself in the spirit and mood of the work that he is performing to such an extent that his face and posture express as eloquently as his voice the spirit and story of the composition. If the music and text are good and have an emotional significance to the performers this will not be so difficult, but if these conditions are not met it is extremely difficult, if not impossible, for a group to put that ring of sincerity into the performance which is absolutely necessary if it is to have any artistic merit. A great responsibility rests on the shoulders of those who choose the music for our contests.

III

Every adjudicator who is honest with himself must admit that it is practically impossible to write in two minutes how to correct faults for which most of us would have difficulty prescribing in a lengthy article or a book written at our leisure. I have often thought that the ideal situation would be to have an adjudicator who can take the group or soloist and demonstrate what he ordinarily has to write about. This, of course, would eliminate having three judges for each event, because it would probably be impossible to find three who would agree on how things should be done.

Since this is true why not let the judge's first constructive comment be that he is fallible and does not represent some ultimate word? If he keeps this in mind throughout the contest he will probably admit before he is

through, that some one there has done better work than he could do with such a group.

It is often difficult to know how to phrase suggestions and criticisms so that they will make the students, as well as the director, see what should be done in order to improve their performance, and at the same time not to say anything that would cause the students to lose confidence in themselves or their director. I have found a useful device is to address the remarks to the students and to phrase them in such a way that they sound like an admonition added to what the director has already told them. For instance, "Altos, your tone was too coarse and you were singing too loud on page 3"; or "Clarinets, I can imagine how many times your director has told you to take the passage at 'D' home and get it under your fingers. It was a shame that you did not take his advice. The performance would have been so much better if you had."

In conclusion, I would emphasize the same point that Sir Hugh Robertson emphasized: that there is always something good in any performance from which one can work to the things which are not so good. We all need encouragement and should not forget to give it to others. Don't take the contests so seriously that you forget a sense of humor is frequently a life-saver, and remember that the contests are a very serious matter to many of the students and most of the directors who enter them. Be honest and remember that art cannot be measured with the exactitude of science, and any decision must inevitably be based on the judge's own background of training and experience and the level on which his own tastes function.

DISCOVERING AND DEVELOPING VOCAL TALENT IN THE HIGH SCHOOLS THROUGH CONTESTS

THOMAS N. MACBURNAY

President, Chicago Council of Teachers of Singing



ANY ONE who has achieved recognition in voice, either as teacher or singer, acknowledges the value he received from his early training—especially if he had the benefit of expert teachers. The supervisors in the schools of America possess one of the greatest powers for constructive teaching that exists. Every youth of high school age, almost without exception, is amenable to the influence of music. I know of one junior high school in the Chicago area where sixty per cent of the students are enrolled in the vocal classes alone. The point I wish to stress here is the fact that there is the fundamental desire on the part of students to rise above the desolate uniformity of the mass idea, and stand forth as individuals, expressing individual impressions of their emotions, their particular sense of beauty, their hunger for releases and human appreciation. Where else can be found as strong a lever to pry human beings on to a higher plane of existence, than through some deep urge within them reaching out toward the ideal?

Vocal contests among high school students stir their interest to its highest pitch. Every entrant has the benefit of an inspired period of study, whether he wins a place in the finals or not. This stirring of interest goes far toward bringing out the personality from its latent stage. There has never been found a study which develops more oneness of being than vocal music, for it transcends mere mental concentration by acting as a releasing agent to the unified powers of mind, body and emotion.

The youths of high school age need vocal training before the negative habits are induced by imitation, wrong concepts, group singing, forcing, and unconscious malformation of vowels. It is a trait in human nature that one works the hardest when he has some definite objective to work toward. This is particularly true of singers, and doubly so with these high school youngsters who have not yet found themselves. By means of the enthusiasm and industry they show in preparing the contest songs, they find capacities they might otherwise have to wait for. Moreover, since they are accustomed to competitions in school they are not chagrined or self-defeated if they do not win.

These vocal contests have finally developed into more than competitions for first place in honors. The opportunity given the winners is one of great value (such as in Chicago where we grant a full year's scholarship to the five winners of firsts), but by far the greatest benefit is the development realized in preparation. As soon as the competition songs are given out the race starts, and the first ones to have their songs committed are given practical stage experience, training in posture, rhythm, phrasing, interpretation and stage deportment.

The singer must find excitement and relief in singing, or inspiration will never be born in him to give his art any revealing power. The singer works, not to reveal wisdom, but to give light. And the light which he has to give is his own illuminated spirit; a spirit nourished on nature, a spirit sensing the imaginative soul behind all creation. These principles are presented to every one of our high school voice class students and are developed further with all the contestants.

THE IMPORTANCE OF FESTIVAL ORGANIZATION

EDGAR B. GORDON

Professor of Music Education, University of Wisconsin, Madison



THE IMPORTANCE of careful planning and organization of contest and festival occasions seems so self-evident as to scarcely warrant time on a program like this.

The fact remains, however, that many contests and festivals are poorly planned, with the result that much of their value is lost, and the whole movement is subjected to unwarranted criticism. In the few minutes allowed to me I shall attempt to point out some of the weaknesses, and suggest certain measures for strengthening the organization structurally.

In the first place, let us consider the basic objectives of the event. For a long time these affairs were but copies of the athletic contests with the desire to win—to lick somebody—as the chief means of motivation. Naturally, bad blood was developed, with jealousies and all of the other unfortunate by-products of the competitive scheme overshadowing the benefits which were sought.

While there is still a lot of this emphasis upon winning—and there are music teachers still holding their jobs upon the condition that they produce winning organizations—there has been a vast improvement during the past five years.

Another difficulty which we still face is the disposition to make a show out of the occasion. To interest the local community and enlist the support of the local chamber of commerce, we are almost forced to emphasize the bigness of the affair—the number of participants and the probable amount of money that will be spent in the community entertaining the contest. The wrong kind of publicity is likely to result, with emphasis upon the ballyhoo and sensational aspects of the affair. It takes a firm hand to control those desiring to profit in some way or other. However, although there are still some objectionable aspects to the music festival as we now have it, it is but fair to say that marked progress has been made, and the shift from the competitive to the educational emphasis is almost universal.

The educational emphasis has necessitated a radical reorganization of the contest machinery. In some festivals—and these are the ones which interest me most—judges are no longer required to pick a winner, but rather to rate the various organizations as being in the superior group, the excellent, the good or inferior class. This relieves the tension upon the judges and enables them to listen more normally to the various performances. The necessity of picking *one* best out of a large number of performances is nerve racking, and at best a problematical experience. On the other hand, one can group performances into such classifications as I have suggested above with comparative ease, and with the confidence that no serious error of judgment has been made.

Speaking of judges, may I say also that in most festivals these long-suffering individuals are badly overworked. In the old days—when picking winners was their chief job—I do not suppose a conscientious judge ever finished a long day's work without a sinking of heart and misgivings for fear that his critical powers had become so badly worn before the day was over that some serious injustice was done. Again, I repeat that the psychological attitude of the judges is entirely different where the rating system is emphasized.

One final word relative to the judges and their work. Although we are making more provision all the time for conferences between the judges and leaders of groups, we are—apparently for lack of time—still far from deriving

the full benefit of the observations of the judges. In this respect we have much to learn from the British music festivals.

The most serious defect of organization of music festivals is that of the time schedule. I know the job is almost an insuperable one, but even if necessary to omit some events we had better do so than prolong them far into the night.

I judged a state contest one time, when it was necessary to hear one group of girls' glee clubs beginning at 11:30 at night. In this instance one organization at least was obliged to leave home at 5:30 in the morning, driving most of the day in a bus. It was not surprising that some of the girls fainted just before going on the stage.

Finally, if we would make contests and festivals as educational and inspiring as possible, we must, in our organization set-up, provide opportunity for something superlatively fine in the way of musical performance. In many places, an artists' recital is a regular feature. I wish, too, that each festival might climax with some huge massed affair where by the very inspiration of numbers, the young people may be lifted to a new level of inspiration. This will, of course, necessitate preliminary preparation, time for rehearsal, etc., but it is worth it.

I have in these brief moments touched upon things which are commonly known to all of you. No doubt you are striving to attain these very ends if you are in the contest business. It seems to me that right now, when school music is under fire, we are under the special necessity of giving real and permanent educational justification for music as a part of a liberal education. The contest and festival are admirable means for dramatizing these values, and for enlisting support for the music education program.

THE FESTIVAL-CONTEST

ADAM P. LESINSKY

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President, National School Orchestra Association



AFTER TEN YEARS of participation in band, orchestra, solo, and ensemble contests, I still like contests. Many changes have taken place in this activity during these years. The bitter rivalry which existed between schools during the earlier days of contests has been transformed into a friendly competition. Directors, in the main, do not enter a contest any more with the idea of beating the other fellow. Their motive now is to have their work evaluated on the basis of perfection. The highest honor is no longer limited to one individual or group. Just as it is possible for more than one person in an algebra class to make an "A", so it is possible for more than one individual or group to make a first rating in the music contest, where the rating system of judging is used.

The old system of judging is unfair to both the judge and the contestant. Having acted in both these capacities I speak from experience. On one occasion where I judged a contest with two other judges we were asked how it was possible for one B-flat clarinet trio out of five entries to receive a first, third, and fifth place. This is explained by the fact that there were three judges, who were instructed not to declare a tie in any case. One judge gave Trio No. 1 first place; Judge No. 2 gave the same trio third place and Judge No. 3 gave the trio fifth place ranking. Of course, had the rating system been used, the rankings would have been added and the total of nine divided by three (number of judges), placing the trio in third division. The five trios were all composed of B-flat clarinets, therefore there was no variation in tone color; they all played the same easy composition, therefore they had no difficulty in playing the notes correctly; their phrasing and intonation was fair; none of them played with expression. They were all in the same class yet the judges were forced to place them 1, 2, 3, 4 and 5. While this is an extreme case the analogy applies to a group of excellent bands and orchestras as well. Many contests have been lost and won by the infinitesimal margin of a small fraction of one per cent. This evil has now been eliminated by the rating system of judging.

If there is any fault in the rating system it lies in its use rather than in the system. Last year we tried three ratings in the national contest and found that three ratings were not adequate to classify the contestants. This year we used five ratings. If five ratings prove to be insufficient we will increase them to seven.

It has been said that some organizations spend most of the year on the contest numbers to the exclusion of other concert music. The necessity of making as many as a hundred public appearances each year with the various groups in a band and orchestra department has eliminated this evil. While this practice may still exist in a few isolated cases, it is not general.

With the outstanding objections eliminated the contest has become a festival-contest. The festival in itself does not furnish enough stimulus to achieve the highest degree of perfection. If school children received no grades in their academic subjects and were passed on to the next class at the end of the year, I dare say the quality of work done would be much lower than it is at the present time. This is also true in music. The contest element is still necessary to spur children on to greater achievements. I recently visited a school which had withdrawn from contests during the last four years,

and found that the musical organization had dwindled from a first-rate group to one of mediocre ability. Music for music's sake is ideal, but human beings need a little external stimulus to achieve the ideal. The contest furnishes this stimulus.

The contest in its new form has brought many new participants into the field. Last year (1933) in one district in Indiana the entries in Class C were increased from two to thirteen. The Wisconsin School Music Association, which was first to use the rating system, reports that 9,943 children participated in their district and state contests last year. Several new state organizations were organized last year for the purpose of sponsoring contests. Band and orchestra clinics are being held in various states to study the contest material and to improve the development of instrumental music in general.

The contest in its present form is a compromise between the festival and the contest. It has the good qualities of both. As a festival it gives each group an opportunity to perform individually and in the massed concert. As a contest it furnishes the incentive to individual and group effort necessary to attain the highest rating. Therefore, I call it the festival-contest.

CONTESTS AND FESTIVALS IN NEW ENGLAND

HARRY E. WHITTEMORE

Director of Music, Somerville, Mass.



THE BRIEF STORY of contests and festivals in this part of the country is a pleasant and easy one to tell. The six states composing this section have been fortunate in having, early in the movement, an association which not only sponsored the separate state activities but also gave most definite aid and advice to them. Each year the New England Music Festival Association conducted the final contests, and carried on all the various features involved. Each year this Association was active in securing the officials and the judges for the state contests, and a very large part of the work for each state was conducted through its offices.

No story of the contests and festivals in New England would be complete without giving full acknowledgment and thanks for the untiring work, the wise counsel and the wonderful patience of Clifford V. Buttelman. From its inception he was its leading personality, and until the National Conference secured his services as secretary, Mr. Buttelman was the leading figure in the great success this New England Association has attained. W. Deane Preston is his successor, and we are very fortunate in still having a man at the helm who can steer us on a direct course.

Contests, with festival features added, were at first the only form of these affairs. Each state conducted its own annually. One year the State of Vermont held two contests, one for the northern part of the state and one for the southern. Connecticut was the last to have formal state contests of its own, although this state always entered organizations in the New England finals—and always took many of the awards. Beginning with the first year the most important part of the festival program was a concert by a large, representative orchestra of players selected from more than fifty of the cities and towns in the district. Most of its performances were of high musical standing. One year the orchestra furnished the nucleus of the Eastern Music Supervisors Conference Orchestra at Syracuse, about one-half of the players coming from New York, New Jersey, and Pennsylvania. Some three weeks later, the same program was given in the Boston Garden, with New England players substituted for players from other states who participated at Syracuse.

Choral groups met each year after the second meeting. The first choral event was in the nature of a festival meet. Soon choral contests became well established, and from them the New England Chorus, composed of singers from many cities and towns, was organized. Each year this chorus seems to acquire greater ability and has given some very wonderful programs. Because of financial and physical difficulties this year (1934) it was felt best not to have the New England Chorus at the final festival at Hampton Beach, on June 1, but to have only the New England Orchestra, the small choral groups and the bands and the orchestras.

For several years contests with judges and percentage scoring sheets and prizes have been the procedure. Gradually several difficulties and disadvantages became evident. One of these was the detail of securing competent judges. Many very highly trained and experienced musicians were found undesirable as judges. Another disadvantage in contests that also became evident was poor sportsmanship even among music supervisors. Some, believing they were unsurpassed, possibly encouraged to think so in their respective communities, and having no time to visit and properly evaluate their work, could not understand how the prizes were awarded to other or-

ganizations. Some implied, yes, some openly charged that "influence" was used on the judges in reaching their decisions. Sometimes the figured standings were so close that the winners were determined only by carrying the figures out to four decimal places. The directors losing by three or four ten-thousandths of a point naturally were dissatisfied. These are, of course, not uncommon faults in contests anywhere.

To me the most serious disadvantage of the contest plan is the gradual tendency of many cities and towns to lose the proper perspective of musical ideals for their schools. We find throughout New England some very ill-balanced instruction programs. One city will have a fine band but apparently nothing else. Another will have a fine chorus but neither band nor orchestra, and the prizes won by the successful organization blind the authorities to the fact that the music supervisor is interested only in winning, not in providing as much music for every child in the school system as possible. There is pressing need to emphasize the point that the well-balanced musical program for all the children is more desirable than a winning band or orchestra or chorus.

Still another source of dissatisfaction arose with the contest idea. The local school conditions in New England made proper classification almost impossible. There were several bands and orchestras regularly organized from more than one high school, there were many composed of players from both senior and junior high schools, and there were still others that had players from even as low as the fourth grade, up through the senior high school. The national plan of classification, based solely upon the size of the school did not seem to be at all satisfactory. This difficulty led to the adoption of the New England plan of classification. This plan was based upon four factors: (1) The age of the players, (2) their school age, (3) their experience with the instruments, and (4) the local support of school music as evidenced in the presence or absence of credit for music study toward graduation. These factors were not estimated to be of equal importance but were figured relatively at 30-30-35-5 points, respectively. At first this plan seemed satisfactory; it certainly did cover the conditions in irregularly organized groups. The criticism was that it was too mathematical to be easily handled by music supervisors, and also it could be manipulated to force what was considered an advantageous classification for a particular group.

During the last two years the Kansas Plan of awarding ratings only, and not prizes, was adopted. With the substitution of this plan another change has come about. The tendency is now toward the elimination of the "required" or "set" contest piece and also the selective lists, leaving the director more or less free to choose any music he wishes. Less difficult music is advocated. The stress is being placed not upon how difficult a selection can be handled, but how well something within reach can be interpreted. Credit is now given by the critics for a wise choice of suitable music and upon the pleasing and effective substitution of instruments where, as is often the case, complete instrumentation is impossible for financial reasons.

It may be stated at this point that there probably are less than a dozen bands and orchestras in New England that approach complete instrumentation, and these only in the larger cities. The difficulties where a required number is insisted upon are well illustrated this year where the required number for class A orchestras in the national list is scored for two harps. There may be orchestras in New England with one harp, but it is extremely doubtful if any orchestra has two harpists in its membership.

For the reasons given, I am strongly in favor of the festival idea rather

than the contest plan. I feel that it is advisable to make a complete change in this respect. I do, however, offer one or two suggestions which I wish could be adopted in our festivals. The first is that the critics should give to each contesting director a real, constructive comment. Last year in my own case, as an illustration, I had charge of seven or eight orchestras, bands and choruses that appeared before judges for their comments. To me such brief statements as "delightful," "pleasing," "tone quality harsh," or "too much brass" were not as helpful in improving my organizations as the comments and suggestions I had hoped to receive from the critics.

My other suggestion is that all possible credit should be placed upon evidence of a well-balanced musical program. Special commendation should be given to cities and towns which provide both band and orchestra—or both instrumental and vocal work—and less praise to the one which is evidently oversteering one particular branch of the work.

School festivals are being planned for each of the individual states and the final festival for all New England. The various places and days are not material in this discussion, but through the control of the New England Association they are scheduled on non-conflicting dates. It seems certain that the fine record of the New England Music Festival Association will bear with increasing weight upon the deliberations of those who would sacrifice our boys and girls to the stress of the times.

The New England Classification Plan

The various bands and orchestras entering the New England Contests shall be grouped in five classes, namely: Class A, Class B, Class C, Class D, and Class E.

The class in which an organization belongs shall be determined by its rating (on the basis of 100 points) figured from the following factors:

Item No. 1—The school grade of the players.....	30 points
Item No. 2—The experience of the players.....	30 points
Item No. 3—The program time for regular rehearsals.....	35 points
Item No. 4—If credit is granted for the work.....	5 points

ITEM ONE—GRADE: The rating basis for this item is 30 points, which means that an orchestra or band composed wholly of seniors would rate full 30 points. To find the rating of an organization composed in whole or in part of players below senior grade, multiply the number of players in each grade by the number of the grade, as follows:

10 pupils in Grade 12	$(10 \times 12) = 120$
8 " " " 11	$(8 \times 11) = 88$
4 " " " 10	$(4 \times 10) = 40$
4 " " " 9	$(4 \times 9) = 36$
26 (a) ————— Totals —————	(b) 284

Now divide the sum of the second column (b) by the sum of the first column (a):
 $284 \div 26 = 10.92$.

Divide the quotient by 12 (the number of grades on which all ratings are based):
 $10.92 \div 12 = .91$.

Multiply the result (.91) by 30, the factor for this item which gives 27.3 as the rating for Item One. In a nutshell

$$\text{Total b (284)} \div \text{total a (26)} = 10.92 \div 12 = .91 \times 30 = 27.3$$

ITEM TWO—EXPERIENCE: This item is computed on a basis of 30 points. An organization composed wholly of players with five years experience in band or orchestra work would receive the full rating of 30 points. "Experience" is interpreted as referring to regular work in either band or orchestra or both, or regular participation in ensemble practice, whether in or out of school. (This does not include private study or practice.) Computation of experience must be as of December 31 of the current school year, counting years and fractional years, elapsed time.

EXAMPLE: John Smith has studied trumpet three (3) years; violin eight (8) years. He has played violin in orchestra four (4) years; during the last two years he also played trumpet in the band, while at the same time playing violin in the senior orchestra. His total band and orchestra experience, however, is only four (4) years. No matter how long he has studied, and no matter how many instruments John plays, or how many different organizations he plays

with, he is rated only on the years or fractional years, elapsed time, during which he has had actual and regular work in one or more organizations.

To figure Item Two, compute the total years of experience of the members of the organization as of December 31 of the current school year, thus:

8	pupils with	5	years	experience	(8×5)=	40
8	"	"	4	"	(8×4)=	32
4	"	"	3	"	(4×3)=	12
1	"	"	2	"	(1×2)=	2
2	"	"	1½	"	(2×1½)=	3
3	"	"	1	"	(3×1)=	3
26 (a)-----Totals-----						(b) 92

Divide the sum of the second column (b) by the sum of the first column (a): $92 \div 26 = 3.538$. Divide the quotient by 5: $3.538 \div 5 = .707$. Multiply this quotient by 30, the factor for Item Two: $30 \times .707 = 21.2$ or 21.2 points, the rating for this item. In other words:

$$\text{Total b (92)} \div \text{total a (26)} = 3.538 \div 5 = .707 \times 30 = 21.2$$

ITEM THREE—REHEARSAL TIME: This item is computed on the basis of 35 points for 100 minutes rehearsal time per week, in the regular school program (whether in or after school hours but not including extra time used in preparation for contests, or for special rehearsals called for any purpose).

The rating is figured by dividing the number of minutes of rehearsing by 100 and multiplying the quotient by 35. Thus the rating of the orchestra used for our examples, which is allotted in the school program one fifty-minute rehearsal per week, is 17.5 points determined as follows:

$$\begin{aligned} 50 \div 100 &= .5 \\ 35 \times .5 &= 17.5 \end{aligned}$$

An organization with three fifty-minute rehearsals (150 minutes total) regularly programmed for each week would rate 52.5 points:

$$\begin{aligned} 150 \div 100 &= 1.5 \\ 35 \times 1.5 &= 52.5 \end{aligned}$$

ITEM FOUR—CREDIT: This item gives five points additional to the final rating of an organization in a school where credit toward a diploma is granted for work in a school music organization. This rating for Item Four, therefore, is either 5 points or nothing, as the case may be.

FINAL RATING is determined by adding the points as computed for Items 1, 2, 3, and 4. The totals for the organization used as an example in the foregoing explanation would be:

Item One	27.3
Item Two	21.2
Item Three	17.5
Item Four	5.
Rating	71.

CLASSIFICATION of Bands and Orchestras is according to the following schedule:

Class A—Organizations rating from 78.1 to 100 points	
Class B " " " 65.1 to 78 " inclusive	
Class C " " " 55.1 to 65 " "	
Class D " " " 45.1 to 55 " "	
Class E " " " 35 to 45 " "	
Class AA and EE: Organizations rating ten points or more above or below the established extremes above will be classed respectively, as AA and EE. Organizations thus classed will play the assigned and selected pieces designated for class A and E respectively, but will be judged as in separate classes.	

RATING FORM

City _____ State _____

Name of Organization _____

School _____

Director _____

ITEM ONE: School Grades Represented
(Rating Basis, 30 points)

_____pupils in Grade_____

_____pupils in Grade_____

_____pupils in Grade_____

_____pupils in Grade_____

_____pupils in Grade_____

_____a _____ Totals _____ b_____

Total b _____ ÷ total a _____ = _____ ÷ 12 = _____ × 30 = rating for Item One _____

ITEM TWO: Experience in Orchestra or (and) Band
(Rating Basis, 30 points)

_____pupils with _____ years experience_____

_____pupils with _____ years experience_____

_____pupils with _____ years experience_____

_____pupils with _____ years experience_____

_____pupils with _____ years experience_____

_____a _____ Totals _____ b_____

Total b _____ ÷ total a _____ = _____ ÷ 5 = _____ × 30 = rating for Item Two _____

ITEM THREE: Program Time for Regular Rehearsals

(Basis of 35 points for 100 minutes per week). This item refers to rehearsal time in the regular school program, whether in or after school hours, but not to extra rehearsal time used in preparation for the contest or other special event.

Total regular rehearsal time _____ minutes per week

Total _____ ÷ 100 = _____ × 35 = rating for Item Three _____

ITEM FOUR: School Credit

5 points if graduation credit is given pupils for work in this organization. (If no credits, no points.) _____

CONTEST RATING—Total of Items One, Two, Three, and Four _____

Signed _____ Supervisor _____

Attest

Supt. or Principal

NEW ENGLAND CLASSIFICATION PLAN

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APPLICATION FOR ENTRY

NEW ENGLAND SCHOOL MUSIC CONTESTS

Date.....

Please enroll the following as a participating { ☐ Band
☐ Orchestra
☐ Glee Club—Chorus

Name of Organization.....

School

City State.....

Class { Band or Orchestra only check class in this line) ☐ A ☐ B ☐ C ☐ D ☐ E
 { Choral Group only check this line) ☐ Senior ☐ Junior ☐ Boys ☐ Girls ☐ Mixed

Total membership of organization.....Total School Enrollment.....

Name and Address of Director.....

Superintendent

Principal

This application is made with the understanding that the entered organization will be assigned to the nearest State or Sectional Contest or Festival held in New England. Winners of state or sectional contests are entitled to enter the National final contests, or the New England finals, at their option.

The Association will endeavor to arrange contests or festivals in sections where the number of applications warrants separate meetings, and will gladly cooperate with supervisors who wish to hold, or who are planning for city, inter-city or similar contests and festivals.

Signed

Address

Unless otherwise requested, correspondence will be directed to the person whose signature appears last above.

Class A.....	Organizations rating from 78.1 to 100 points
Class B.....	" " " 65.1 to 78 " inclusive
Class C.....	" " " 55.1 to 65 "
Class D.....	" " " 45.1 to 55 "
Class E.....	" " " 35 to 45 "

Class AA and EE: Organizations rating ten points or more above or below the established extremes will be classed respectively, as AA and EE. Organizations thus classed will play the assigned and selected pieces designated for class A and E respectively, but will be judged as in separate classes.

CONTESTS AND FESTIVALS IN PENNSYLVANIA

M. CLAUDE ROSENBERRY

State Director of Music Education, Harrisburg, Pennsylvania



STATE-WIDE CONTESTS in music in Pennsylvania are now in the seventh season, under the auspices of the Pennsylvania Forensic and Music League. The League is organized in more than 50 counties of the Commonwealth under the direction of a school or college official known as the county director. All county contests for 1934 have been concluded. The second round of contests are the sections, or groups of county districts, likewise administered by school officials and colleges. These events are now being held as qualifying rounds for participation in the final state contest. The state tournament is under the direction of the University of Pittsburgh, through its Extension Division. The University of Pittsburgh is the executive agency and sponsor of state-wide music and speech contests in Pennsylvania.

The development of a state-wide program in Pennsylvania has been one of rapid and spontaneous growth, rather than planned and promoted organization. There have been county and regional leagues in various parts of Pennsylvania for many years. In 1927 a state-wide organization was planned and by 1932 most of the regional leagues had affiliated with the Pennsylvania Forensic and Music League. The state contests are held in various parts of the state, moving from west to central, to eastern Pennsylvania in successive years.

The first state contest was held in 1928 at Pittsburgh with orchestra, vocal solo, piano, violin, and wind instrument contests. The entire program was held on one afternoon and only a few hundred students participated. The 1929 finals at Harrisburg attracted a larger number of entries. In 1930 at Philadelphia the League added band and orchestra contests in three classes, formerly administered by the state director of music. In addition there were five miscellaneous instrumental ensembles and the clarinet and cornet augmented the instrumental solo events. Choruses for boys, girls, and mixed groups attracted larger high schools and five vocal ensembles were included. The next year, 1931, witnessed a complete reorganization of the League and the Altoona finals attracted some 5,000 persons. The secretary of the League, together with Mr. Earhart, Mr. Lockhart, and myself, reorganized and expanded the program of contests to include the traditional ensembles and solo contests for the traditional instruments. The fifth state contest at Pittsburgh in 1932 attracted 6,000 students and the League advanced to the front rank of large state contests.

The 1933 finals at Sunbury were marked by representation from all sections of the state and increased participation in the solo and ensemble events. The critical times prevented some class A high schools from sending bands, orchestras, and choruses to the state finals. At the time this paper is written plans are well under way for the 1934 finals at Johnstown, where it is expected that large numbers of entries will qualify for state honors.

The League now has county, district, and state contests in forty-five music events including: bands and orchestras for classes A, B, and C high schools; choruses (girls', boys', and mixed) for classes A, B, and C high schools; six instrumental ensemble events (string quartets, piano trios, woodwind quintets, brass ensembles, and two ensemble events for three to five, and six to twelve instruments); five vocal ensemble events (boys' quartets, girls' trios, mixed and double quartets, and a miscellaneous ensemble); fifteen instrumental solo contests for piano, harp, string, brass, and woodwind instruments; and four vocal solos. Sight-reading tests for bands and orchestras in all classes are to be inaugurated this year at Johnstown.

It is not possible to give accurate figures on the number of students and audiences involved in the Pennsylvania program of contests. The organization of the state contest is so arranged that not more than ten entries can participate in each event. Preceding the state contest are two rounds of events, county and district, so that tens of thousands of boys and girls participate each year before large audiences.

The League has made every effort to be consistent in its policy and effective in its control and administration of contests. Each year a committee of public school and college music authorities select the required contest numbers, which are never released until during the Christmas holidays. The secretary is an administrative officer of the University of Pittsburgh and he enjoys the full cooperation and counsel of music supervisors and leaders in public school music in Pennsylvania. Each year since the reorganization in 1931, minor changes, alterations and innovations are made on the basis of experience to improve the contest program. The League believes contests to be inevitable and with us always, whether one likes them or not. Therefore, they should be intelligently administered and effectively controlled. The Pennsylvania Forensic and Music League makes every effort to administer its program in this manner. Judges, distinguished and competent, from other states, have attested to the worth while program of the League in setting standards, recognizing talent, and permitting large numbers of boys and girls to hear music of outstanding worth.

The festival movement dates back twenty-five years as county-wide projects of respective superintendents' offices. This movement originated in the eastern half of the state, and has remained active in that territory. Recently, there has been some overlapping of territory by the contest and festival movements. At present perhaps the most significant festival is sponsored by Temple University, Philadelphia, although its territory extends into New Jersey and Delaware. It is a two-day festival, dividing its program between junior and senior high school vocal groups. A committee of three adjudicators, equipped with stenographers, individually analyze each chorus participating. Copies of the three adjudications are then furnished to the respective chorus directors. Practically all of the other festivals include both vocal and instrumental organizations, and also include rural school groups.

The beneficial phases of each of these movements have done much to stimulate music education in the Keystone State.



FESTIVALS AND CONTESTS IN OHIO

LOUIS PETE

Ashland, Ohio

IN TELLING you about the contests and festivals in Ohio, I find it necessary to describe the evolution of the "*Ohio Music Education Association*."

In 1925 the Ohio School Band Directors Association was organized. This group sponsored band contests, using the point system of grading for several years. Then the orchestras were pushed to the fore, and this Association was made the Ohio School Band and Orchestra Association. (I am not sure of the year, but I think it probably was in 1929.) Both orchestra contests and band contests were sponsored, still using the point system for grading. This obtained up to and including 1931, which was the last year that Ohio used the point system of grading. Since then we have used the rating plan.

In 1933 the Ohio School Band and Orchestra Association became the Ohio Music Education Association, sponsoring band, orchestra, and choral festivals and contests, and contests for instrumental, and vocal solos, and small ensembles.

Ohio has six educational districts, and for each of these districts the president of the Ohio Music Education Association appoints a district chairman, who organizes and promotes the various festivals and contests in his district. From each of these districts two choruses, two bands, and two orchestras are eligible from each classification. In classification we follow the National Association ruling, with three classes of schools—A, B and C—adding a classification of our own, which we call "Double C," for high schools under one hundred enrollment. Each district holds its own competitive festival, at which schools interested in competing for the honor of representing their district at the state finals meet and decide who is eligible. At these same festivals, those schools—of which we have several—who do not believe in any form of competition, play, and receive the judges' comments, or if they so desire, no comments are made upon their playing.

Then we have festivals for bands, orchestras, and choruses, made up of selected members from the various bands, orchestras, and choirs throughout the district, choosing some prominent conductor. When two bands, two orchestras and two choruses have been found eligible they go to the state finals—this year at Columbus. (In 1934 the choruses met on May 17, at Capital University; orchestras on May 18, at Ohio State University; bands on May 19, at Ohio State University.)

Affiliated with the Ohio Music Education Association are two organizations which also sponsor festivals in Ohio. The Ohio Intercollegiate Band Association this year held a festival at Baldwin-Wallace College, Berea, Ohio. Six college bands played in the afternoon, and the massed bands, conducted by Harold Bachman, played Friedemann's *Slavonic Rhapsody*, Christiansen's *First Norwegian Rhapsody*, and a number of other pieces of similar standard. Then we have the Intercollegiate Orchestra Association associated with us. On May 12 they held their first festival with Howard Hanson as guest conductor, performing his *Romantic Symphony*, and many other pieces of similar type.

This year with the appointment of Arthur L. Williams of Oberlin, Second Vice-president of the O. M. E. A., as chairman of publicity, the O. M. E. A. made a surprising step forward in the way of publicity and information about activities throughout the state. I have here a copy of the *Triad*, which is the paper published monthly by the Ohio Music Education Association, sent free to all members. Affiliated organizations are charged twenty-five cents subscription per year, and to all interested persons the subscription is fifty cents per year. The *Triad* gives information about the activities throughout the state, and lists dates, places, conductors of the activities of each district. If you want to hear an a cappella choir you may look in the *Triad* and find any number of choirs listed that are giving concerts. All you have to do is drive to this town, present your O. M. E. A. membership card, and you are immediately admitted. Or if you are interested in bands, orchestras, operettas or anything that comes under the heading of musical activities, they are here listed, and open to you on the presentation of your O. M. E. A. card. The *Triad* also gives all festival and contest information, dates, deadlines for entries—information which is so important, and often the cause of much confusion. We of the Ohio Music Education Association feel that we owe a great debt to Mr. Williams' efficiency.

An individual who was asked what he thought of the Ohio contests and

festivals said, "A contest is no better than its judges"—and he added that each school should have a good "licking" every three or four years in order to keep up the spirit. He maybe is right. We have found that in Ohio poor sportsmanship on the part of directors is rapidly, if not entirely, passing out of the picture. It may be that the rating plan has helped a great deal in this respect. However, I believe that all of us are coming to know there are many other good bands, orchestras, and choruses besides our own, and that we cannot win each year. As long as everybody feels this way about it, and still does his best to have his school rate as highly as possible, there will be no hard feelings after the contest is over. I want you to note that I have used the word *contest* frequently. I know that in the last several years the trend has been away from contests. We called them festivals, competitive festivals, festival-competitions, and every other term that could be thought of to keep away from the use of the word contest. But now as we look back and find that the competitive festivals are only contests, why not call them contests? If every one will be a good sport, the great good that comes from these contests to the individual and the schools can be continued indefinitely.



MUSIC CONTESTS IN IOWA

C. B. RIGHTER

Associate Professor of Music, State University of Iowa

EXCEPT FOR local and county competitions, all music contests in Iowa are held under the direction of the Iowa High School Music Association, which includes this year about one-half of the accredited public high schools in the state, or a total of 411 schools. Approximately twenty thousand individual students were enrolled this year for the sub-district music contests, of which there were twenty-three in various sections of the state.

Winning groups and individuals in these twenty-three sub-district contests advance to the six district contests. Winners in the district contests compete at the State University of Iowa. While bearing the title of State Music Festival this event is actually a contest, although the adoption of the group rating plan in 1933 has tended to reduce the emphasis upon competition and to place it upon performance.

The control of the Iowa contests rests with a festival committee of five members, three members of which are superintendents of schools elected by the membership of the Iowa High School Music Association; one a representative of the University Music Department and one the director of the University Extension Division. The three superintendents already referred to constitute the executive committee, with which rests the authority and the responsibility for most matters arising in connection with sub-district and district contests. All entrance and enrollment fees are collected by this group, and its members select the sites of district and sub-district contests. Any protests arising out of sub-district and district music contests are referred to the Executive Committee.

Matters of policy which affect both preliminary contests and the state festival are determined by the larger group known as the festival committee. Official bulletins are issued by the secretary of the association, and in addition the University Extension Division issues special bulletins of interest to member schools.

The Iowa contests include thirty-three events, large vocal and instrumental

groups being divided into four classes and small group events competing in two classes. Solo contestants compete together in all contests. At the State Festival this year (1934) four contest centers operated simultaneously throughout the three-day festival. Approximately one hundred students and staff members of the Department of Music contributed their services as contest helpers; there were twelve judges serving in groups of three, and the university housed approximately 4,000 contestants, directors, and chaperones.

A special form of the group rating plan is used for all of the Iowa contests, the chief feature of which is that the three judges rate contestants independently. The three decisions reached in this manner are then combined according to a fixed plan, which determines the final placing of the contestant. As contestants and the school public come to appreciate the purpose and the working of this plan many advantages over the old ranking plan and over many forms of the group rating plan become obvious.

We have found that much of the success of a contest depends upon the care with which the schedule of events is made out, and the manner in which the judges are instructed. A ballot form which eliminates the percentile weighing of factors in performance contributes largely to the simplification of the judges' duties, and makes for a more successful contest. We still have with us the very serious problem of obtaining satisfactory judges for sub-district and district contests, and the managers of larger contests and festivals will soon have to face the problem of obtaining competent judges at lower fees.

The state of Iowa has weathered the depression storm with credit, so far as music in the public schools is concerned, and there is a general feeling that much of this stability can be traced to the music contests which have been held during the past nine years. The relative strength of the Iowa High School Music Association may in turn be attributed to the fact that school administrators have always had an important place in shaping the policy of the organization.



CONTESTS IN COLORADO

JOHN C. KENDEL

Director of Music, Denver, Colorado

CONTESTS IN COLORADO are held in two divisions—the Western and Eastern Colorado Contests. They are conducted independently, except that the materials for the band and orchestra contests are selected by the Colorado Instrumental Directors Association, which is a state-wide organization. The Western program is exclusively instrumental. In the Eastern contest we find the interest equally divided.

It has been my privilege to have charge of the Eastern contest since its organization. The entire program is sponsored by the Denver Music Association, an organization of music-loving business and professional men, with whom I serve as a member of the board of directors. I believe the personnel of the board might be of interest to you—it includes three insurance men (one a district manager), the proprietor of a large laundry, the owner of the largest engraving plant between Kansas City and the Coast, an automobile dealer, a music dealer, a vocal teacher, the manager of the National Broadcasting station and the Director of School Music.

This year we are conducting an experiment. The instrumental people are having their contests, as usual, in the morning and evening. During the after-

noon the vocal directors have planned a song festival. Each school is allotted a definite number of minutes in which they may present any organizations and selections they desire. A critic will listen to the programs and prepare a written, constructive criticism which will be sent to the respective conductors. This same critic will speak at the close of the program giving his general impression of the festival.

At the close of the program a rehearsal of the combined choruses is to be held. This group is to appear in the evening as a unit while the adjudicator of the band contest is arriving at his decisions.

What the outcome will be, we do not know. However, it will be an interesting experiment and may prove the impetus for a state festival of choral music.



THE CONTEST MOVEMENT IN KENTUCKY

MILDRED LEWIS

University of Kentucky, Lexington

THE MUSIC CONTEST movement in Kentucky is about ten years old and is sponsored by the Extension Department of the University of Kentucky. Its beginning was sincere in purpose but rather crude in organization—girl vocalist competed against boy vocalist; the instrumental solo event was a free-for-all for violin, horn, or saxophone, and the three judges were a contralto, an organist, and a public speaker. The contest this year (1934) had ten vocal solo and small ensemble events, three types of choruses for three different-sized high schools, twenty-four instrumental solo events, three small instrumental ensembles, and bands and orchestras in five classes. Approximately 3,500 young people took part in the finals, exclusive of the number of young people who participated in local and district elimination.

Unquestionably the contest has stimulated interest in high school music in our state. When these contests were begun there was creditable music work in the grades, but, with the exception of a few city high schools, there was practically no work being done in most of the high schools outside of mediocre assembly singing. The average music teacher seemed afraid of the high school boy in music circles and he was ignored.

The coming of the state-wide contest changed conditions and attitudes. If a teacher felt herself unprepared to handle high school music, she began to realize she needed further work and study; if a superintendent was without music instruction in his schools, he became interested, either because he wanted his school to be in the line of march or because the children in his schools demanded a part in this school movement. The introduction of music teaching and supervision in one of our large counties is definitely traced to the fact that a daughter of the president of the county board of education was a contestant in the vocal solo event. The admiring family not only heard the daughter sing, but saw and heard vocal and instrumental ensembles of all kinds. This board member went home with the determination to let the young people of his county have a part in this musical opportunity, and in one year his ambition was realized.

The promoters of our music contests have tried to keep in mind that setting educational standards and obtaining educational objectives are the only valid reasons for the continuation of a contest year after year. They have tried to keep educational ideals ever in the foreground.

These ideals have been responsible for the gradual change from the strictly competitive contest to the competitive-festival idea. Though there must be some competitive idea retained, there has been a definite attempt to get away from the harsh idea of "I win," "you lose."

Thus the rating system is substituted for the ranking system. This rating idea was first introduced in the Kansas State Music Festival. It is a splendid idea; Kansas can have all the credit for starting it, but we are glad they were willing for other states to follow their example. The rating plan does away with the sting of defeat, yet retains the competitive idea in that a group can work hard to attain a rating the same or above that of a neighborly rival, or can compete with his own rating of a previous year.

We have not worked out the massed singing and playing as we would like to do, but the festival idea has been further encouraged by presenting to these young visitors programs by artists and other choral groups.

The competitive festival in our state has unified the efforts and interests of the music supervisors themselves. They serve on committees for the selection of materials, thereby sharing intimately the responsibility of making the music phase of the contest interesting and successful.

I would not have you think the contest idea is ideal because there are dangers that lurk nearby. One is the over stressing of the winning idea—too much time spent on the highly specific training of a few pupils to the detriment or neglect of the many. In my opinion one of the most successful teachers we have in the state is one that rarely gets a superlative rating. She uses the contest as a motivating force in her high school. More than fifty per cent of her high school enrollment is actively engaged in her local contest. Her work is *always* good, sometimes excellent, but rarely superior because she does not sacrifice the training, fun, love, and joy of the many for a specialized winning few. Her high school is a music-loving high school.

Another danger is the over stressing of teaching of contest materials to the neglect of other music literature and music activities of the school. The committees on selection of materials strive to select material that will fit in with the year's work, but even so, the contest material should be only a part of the year's program. It has been the responsibility of the promoters of the contest to try to educate our teachers and school administrators away from these dangers.

Music in Kentucky has profited by the contest or festival movement. More interest has been created among school administrators, self-evaluation of abilities and training has been the concern of the individual teacher, higher standards of performance have been reached by the groups at large, and, lastly, the youngsters have enjoyed performing for and with the boys and girls from other sections of the state. The state is becoming music-conscious.

MUSIC INSTRUCTION BY RADIO

LOUIS WOODSON CURTIS

Director of Music, Los Angeles, California



[Abstract of introductory address by Mr. Curtis as chairman of the section meeting on "Music Instruction by Radio," held at the NBC Auditorium Studio, Chicago, as a part of the biennial program of the M. E. N. C., April, 1934.]

THIS SESSION is to be devoted to a discussion and demonstration of possible teaching techniques in the field of music instruction through the radio. It is fitting that our attention this afternoon should be focused upon teaching procedures rather than upon an appraisal of the radio as an educational medium, since we are all aware of the infinite resources for instruction which the radio possesses, but we are not all of us certain as how best to utilize these resources.

It is essential, however, for us, as teachers, if we are to benefit to the fullest possible extent from this newly acquired educational tool, to develop teaching processes which have actual learning values. This is important not only so that our boys and girls may profit from their radio-listening activities, but also so that we may prove to skeptical administrators the effectiveness and value of radio instruction. In many localities doubt is felt by superintendents and principals as to the educational soundness of radio teaching. In modern pedagogy, which bases all learning upon active experience upon the part of children, any educational procedure which involves passive participation, such as listening to music, is questioned.

How, then, to make the radio hour, whether at home or at school, one which makes a vital contribution to the educational development of our young people and one which administrators can accept as making such a contribution is the vital problem which challenges our attention this afternoon. We are concerned not with the "why" of radio teaching but the "how."

Radio activities in our schools function in three ways. First, as a channel for performance on the part of school musical organizations, the radio broadcast furnishes a vital and potent motivation for work and study. Secondly, as a listening activity, it constitutes a glorified music appreciation lesson. Thirdly, as an education enterprise, in which actual instruction is offered for class-room consumption, with not only pupil-listening, but pupil-participation and response, the broadcast performs a teaching function in a more definite and perhaps more practical way.

Our purpose here today is to learn something about the ways in which successful teachers have achieved profitable results from all three of these radio functions.

[Here was given the demonstration of radio class teaching directed by Joseph E. Maddy of the University of Michigan, reviewed elsewhere in this section. A paper discussing developments in radio music instruction in the elementary schools of Cleveland, Ohio, presented by Miss Myrtle Head, Supervisor of Music in that city, is also printed in this volume. The session closed with a short extemporaneous address on "Music Education from the Viewpoint of the Broadcasting Company" by Miss Judith Waller of the NBC education department (Chicago), and a general discussion of "Problems in Radio Music Education," led by Edgar B. Gordon of the University of Wisconsin.]

THREE YEARS OF ELEMENTARY RADIO MUSIC INSTRUCTION

MYRTLE HEAD

Supervisor of Music, Cleveland, Ohio



THE SUCCESS OF AN EXPERIMENT in music instruction by radio which was carried on in a single building in our city, during the spring term of 1931, led the following September to a series of weekly broadcasts from Station WTAM, Cleveland division of the National Broadcasting Company. These broadcasts began with the work of the third grade and have continued successively through the fourth and fifth grades. The periods, once a week, are fifteen minutes in length, the time being given by Station WTAM without cost to the Board of Education.

"Listening in" on these broadcasts is purely optional. The first year only 40 of the 120 elementary schools in the city took advantage of the work. That number now has increased to 70 and there would in all probability be a greater number except that eleven of the 120 schools have an enrollment to Grade IV only.

A carefully conceived and maintained program of work has been built around the best of the songs which are available to our children. May it be said at this point that children's songs with enough of musical and literary merit to be worthy of an interesting and valuable fifteen minutes on the air are the exception rather than the rule. To assure understanding and correct use of the broadcasts, instructions relating to preparation, participation, and suggested follow-up are sent out each week previous to the broadcast. The general scope of the work includes all phases pertaining to the reading of music, to song appreciation and interpretation.

With good songs as the logical foundation, the reading of music has been gradually developed through imitation and observation. Sol-fa syllables were used in the third and fourth grades, giving way, more or less, in the fifth grade, to reading by intervals. Much attention and encouragement has been given to observing, hearing, and reading by whole phrases rather than by figures within the phrase.

A test on the ability of classes to read a new song (at the first reading) is given over the air once each semester. In Grade V-B the song used for testing was a *Basque Lullaby*, a six-phrase song in 3-4 meter, written in F-sharp harmonic minor, progressing scale-wise chiefly, but modulating to major and back again to harmonic minor. After establishing the tonality and rhythm, the pupils were required to sing with words at sight. Of the fifty-five schools participating in this test, eighteen read the song perfectly, twenty-two made but one mistake, eleven made but two, the remaining four having made three or more mistakes.

Another test given once each semester is one which measures the ability to hear and to identify phrases, rhythms, intervals, etc., also to recognize and to name terms and symbols in music. The last test of this type given was so comprehensive in its content, it seemed impossible that any child could score perfectly. Nevertheless, there were two who made a perfect score of 75 points, one who missed one point only, one who missed two points, and any number who missed three points only.

Perhaps one of the greatest contributions of radio teaching is its aid in the child's appreciation of song. Every good song, as we know, has something of interest and of value. It may be the interest of its melody line, its

rhythm, its form or structure, its origin, or it may be some story in connection with the song which makes it worth while. These things may or may not be discovered by the average classroom teacher. If discovered, she may not have the time in which to plan effectively the use of such information.

As a time-saving device nothing can excel the radio. So efficient in its planning, procedure and testing can it become that, with a study of its results, the supervisor in charge can from his desk point to Johnny Jones in Room A at the outer edge of the city who should be and perhaps is leading his group in music.

The principals and teachers of our city have accepted radio instruction whole-heartedly, as is evidenced by the replies to a questionnaire sent out to determine future plans. They were asked to give an unbiased appraisal of the work up to date. Here are the questions and some of the most common replies:

QUESTION I. *What in your opinion has radio music accomplished as a teaching agency, (a) from the standpoint of teachers, (b) from the standpoint of pupils?* ANSWERS: (*a—standpoint of teachers*) It has given methods, new ideas, inspiration, new standards of accomplishment....It has shown a well-organized plan and a corresponding amount of effective teaching as a result.... It has helped the teacher to see the problems consecutively....It has been a guide in the selection of good songs....It has carried over into other classes not reached by radio. (*b—standpoint of pupils*): It has developed good habits of attention, concentration, and ability to follow directions....It has made attractive to pupils those phases of music which have been difficult for the average classroom teacher to present in an interesting way....It has heightened the child's sense of responsibility for his own learning, has created a finer attitude toward and increased his appreciation of music....It has given a good example of a good voice.

QUESTION II. *What in your opinion has the radio accomplished as a supervisory agency?* ANSWERS: It brings supervision to the masses instead of to the few through week to week demonstrations....It is a specific and definite guide showing where to go (curricula) and how to get there (method)It has made the principal conscious of weak points in the music work throughout the building....It helps to make supervision of the subject by the principal more effective since he knows what is presented each week and what should be accomplished....It creates keen interest because of a common bond....It has enabled the teacher to see her own class at work and to evaluate her own teaching....It is a very effective and economical way of teaching teachers a method of procedure, and of setting before them a high standard of work at which to aim.

QUESTION III. *What in your opinion has radio music accomplished as an enriching agency?* ANSWERS: A general appreciation of music both for teacher and pupil is established and extended (a) through the content of the history of music; (b) through folklore and nature stories; (c) through a study of form in music; (d) through the use of instruments other than the piano....Material which in some cases would not have been discovered is brought to the notice of teachers....A greater appreciation of two-part singing through a better understanding of harmony....The children are given an incentive for creative work....Talent is encouraged.

QUESTION IV. *Have the radio music lessons sustained the interest of (a) the teacher (b) the pupils?* ANSWERS: All answers to *a* are "Yes"; all answers to *b* are "Yes" with but two exceptions. Reasons for the affirmative

answers given: Attitude of pleasing expectancy....The child has a definite part in the lesson and can see his own improvement....Content within the scope of the child's comprehension....Satisfaction attends the learning.... Competition with other classes in the city....Carries over into the home.... Eagerness for the next lesson and disappointment if for any reason it is omitted....Element of interest and pleasant surprise.

QUESTION V. *Does radio contribute enough to the improvement of teaching to justify its continuation?* ANSWERS: All answered "Yes". One, however, qualified her "Yes", depending entirely upon the condition of the budget. (We have stated above that this service costs nothing but the necessary paper for directions.)

QUESTION VI. *If continued, should the work go on into the sixth grade?* ANSWERS: These answers are divided, two-thirds, however, voting to continue in the sixth grade. Those voting against give reasons as follows: The sixth grade can now proceed on its own power....The upper grades are already receiving English, geography and elementary science broadcasts....To begin again with third grade would distribute the teaching and follow-up which is required in all broadcasts.

Criticisms and suggestions to improve the work call for: Lightening the follow-up, especially for pupils of "Z" ability....Either extending the fifteen-minute broadcast or slowing up a bit on amount of material given to the rank and file in the short period of time....Repeat some of the more difficult lessons....Reinstate work sheets as a more concrete, definite teaching unit.... Since the work must necessarily lack attention to individual needs, the principal must assign it to a homogeneous group, preferably of good ability.

The conclusions to be drawn from this report, it would seem, are that radio music instruction in Cleveland is no longer an experiment; on the other hand, through the coöperation of principals and teachers and through an earnest spirit of research and explorative method of presenting the program of work, its educational merits have been tested and accepted by those both in and out of the field of music.

RADIO CLASS DEMONSTRATION

NOTE: This is an abstract of a report written by an observer of the radio class demonstration given by Joseph E. Maddy at the NBC Auditorium Studio, Chicago, Thursday, April 12, 1934, as part of the program of the M. E. N. C. section meeting on "Music Instruction by Radio." Mr. Maddy was assisted by studio groups comprised of junior high school students from Ann Arbor and other Michigan cities, and over 200 children from villages and rural communities of Michigan who were brought to Chicago by their parents and teachers for this event. For list of participating communities, see official program in Part II, Section 2, of this volume.

THIS DEMONSTRATION was planned to show the procedure followed by Mr. Maddy in the class lessons given by radio for pupils in Michigan communities where no music teachers are available. The radio lessons are sponsored by the Extension Department of the University of Michigan. First given four years ago for wind and string instruments, later including singing classes, the lessons have reached thousands of pupils. Emphasis is placed on the fact that in most cases the classes of "radio pupils" must be supervised by a teacher, a layman with limited ability in music—and perhaps the supervising teacher is himself a pupil of the radio class he supervises. Therefore, this work must be regarded for just what it can and must do—provide something that can be grasped by the unaided beginner, who perhaps has no previous knowledge of music whatsoever, and little chance to secure aid from an experienced teacher. After the foundation is laid, and the enthusiasm created, the usual outcome is that by some means, more or less competent instruction and guidance is provided. Surprising results have been achieved by some of these country radio classes, which in the beginning could not have been reached except through the very elementary, simple approach demonstrated by Mr. Maddy and the pupils from his state.

The demonstration showed the procedure followed from the beginning to the culmination of a season's work in the three weekly lessons given "over the air"—one each for vocal, string instrument and band instrument classes. First came the vocal class. Students from over the state of Michigan were assembled in the main studio ready to receive instructions from Mr. Maddy, who was in another studio, from which, with the aid of his studio group of junior high school students, the lesson was to be broadcast. The audience, of course, witnessed the class and its reception of the lesson.

[In giving the lessons, Mr. Maddy has a class assembled in an adjoining sound-proof studio equipped with a glass partition, so that he may observe the response of the pupils, determine rate of procedure from step to step. He regards this as a very important factor in the success of radio class work, since the radio instructor may at all times actually see a "sample" class receiving the lesson, and can constantly check and correct method and procedure in accordance with what he sees. This sample class is so placed that the pupils themselves are not facing the glass partition, and therefore they do not see the instructor, although he may observe them closely.]

The first lesson started by the singing of *America*, with Mr. Maddy explaining how it should be sung, emphasizing smoothness, pronunciation, phrasing, etc., and giving a demonstration with his studio group, with the listening class singing afterward just as the studio group sang. Other songs followed, all chosen from the "Golden Book of Songs," which the members of the radio class had used as a text.

The thousands of boys and girls taking the vocal classes by air learned to sing ninety songs in eighteen weeks. Mr. Maddy personally visits dozens of schools each week, throughout the state of Michigan, meeting the classes, hearing them sing, and giving encouragement and instruction. [Mr. Maddy's flashing itineraries among the Michigan schools are of state-wide fame. He often meets as many as a dozen classes in as many schools in one day.]

The next demonstration was given by the string classes. The same procedure was used as in the vocal classes. Each pupil has equipped himself with a special book written by Mr. Maddy, and distributed by the University of Michigan at production cost [fifteen cents]. The book opens with a short discourse on "How to Get the Greatest Benefit from This Course." Instructions on the care of the instrument, and pictures of the student's particular instrument, with complete instructions for everything from putting on a new string to minor repairs are included. Next are pictures showing the correct procedure of the position drill. This position drill, shows the pupil exactly how to hold the violin and bow. Following the position drill, the tuning drill is given.

The very first day the pupils start playing. They listen carefully to Mr. Maddy's instruction, and proceed by rote. The demonstration class played five short exercises from the book starting on the D string. The next number was a short melody by Mozart. Following this the class played a variety of pieces. [The book provides a variety of one-, two- and three-part pieces and shifting exercises are taken up as soon as progress warrants.]

The next demonstration was given by the band class, proceeding the same as before. Each pupil has his book, which is also provided at production cost by the University of Michigan. Each band book has the same clear instructions and illustrations found in the string books. The first demonstration lesson consisted of the first six exercises in the book, exercise six being *America*. [The writer, who was present at the first radio band class this year, had several pupils who had never held an instrument in their hands before. The following week, these pupils asked to play their lesson over the radio. They wanted to play *America*! Although they had received no outside help whatever, they played quite well and Mr. Maddy allowed them to do their first broadcasting after their first lesson.]

The band class demonstration concluded with a variety of three-part pieces selected from the class book—some of them arranged as marches

The next demonstration was the combined groups of the string classes and band classes playing pieces out of their books that are arranged so that they can be combined. The last demonstration was the combined string, band and vocal classes.

Mr. Maddy then came to the main room and answered questions concerning teaching by radio after which several different groups and combinations of instruments were asked to play. In the discussion that followed it was learned that 219 pupils had come from all over the state of Michigan to take part in this broadcast demonstration, and that with the exception of about twenty-five, none had ever had music instruction before, and that all except two or three started in the radio classes. It was also found that so much interest had been aroused in the schools, that in each of several schools a music teacher had been engaged during the year. Also, many schools that had full time music teachers were giving the radio classes because of enthusiasm and interest created.

The following are questions and answers regarding radio music lessons:

Q: How far can radio lessons take the pupils? A: After ten lessons some pupils are far ahead of others, and it is advisable to limit the lessons to that number.

Q: What is the purpose of radio music lessons? A: To interest pupils in music who would not otherwise become interested.

Q: Will radio lessons cut in on the private teacher? *A:* No. Probably not one of more than 40,000 radio pupils in Michigan would have been sufficiently interested to pay for music lessons at first, while many thousands of them are now regular music students, paying for lessons.

Q: Will radio classes replace music teachers in the schools? *A:* No. Many music teachers have been engaged to carry on music classes begun by radio, but in no instance has a music teacher been dropped because of the availability of radio lessons.

Q: Are radio classes of any advantage to schools having regular music instruction? *A:* Yes. The radio lessons are refreshing to teachers and pupils and the emphasis on good tone quality and correct breathing serve to reinforce the efforts of the supervisor.

OUTSTANDING ACHIEVEMENTS OF THE MICHIGAN RADIO CLASSES

(1) Arenac County (comprising the villages of Standish, Omer, Au Gres, Turner, Twining and Sterling), having a total population of 8,000, had no music teacher and no school music prior to the first radio classes in 1931. The county now has six full-time music teachers with more than 1,000 regular students—children and adults. (One school in this county purchased a used piano with fifty chickens!)

(2) Midland, Michigan, a city of 8,000, dropped its vocal supervisor last year, substituting radio singing lessons in the fall of 1933. Interest created by the radio classes resulted in reinstating the supervisor at the beginning of the second semester—but the children continued taking the radio lessons throughout the course, in addition to their regular music work.

(3) Reading, Michigan, population 954, started its music with radio classes in 1932; engaged a teacher who could lead the band which resulted from the radio classes in 1932-33; organized classes in string and band classes in 1932-33 and 1933-34 and now boasts a 53-piece school band and an orchestra.

(4) Farwell, Michigan, population 422, organized a radio class in stringed instruments in 1932, following with classes in band and stringed instruments in 1933-34. The school now boasts two orchestras, a chorus and glee club, embracing two-thirds of the total enrollment of the school.

(5) Maybee, Michigan, population 346, began radio classes at St. Joseph's School in 1932 with seven pupils. The entire school now participates in the radio lessons and the school boasts two orchestras, two bands and a large chorus.

(6) Vandercook Lake Consolidated School had an orchestra but no vocal music instruction prior to the school year 1933-34. Thirty-two high school students entered the radio singing class and developed into a very good glee club, singing four-part songs creditably.

(7) Clayton, Michigan, started its music with 65 students in radio band and string classes, in 1932, with the superintendent supervising the students' lessons. The superintendent took a summer course in music last summer and is now director of a 45-piece band and a 35-piece orchestra.

(8) The radio classes in several counties in Michigan are organizing county music festivals, performing the pieces learned by radio. More than 2,000 radio pupils participated in the radio class festival held at the University of Michigan football field April 28, 1934.

FOUR YEARS OF RADIO MUSIC CLASSES IN MICHIGAN

1931: A course of seven radio lessons for beginners in the playing of band instruments was offered as an experiment. Lesson booklets, consisting of fifteen songs, in unison for all band instruments (excepting drums) were furnished free by the University. Approximately 3,000 students took the lessons and practically all of them learned to play the fifteen tunes before the fifth lesson. Classes were organized in schools and were supervised by regular teachers of interested parents.

1932: A course of ten radio lessons for beginners in band instruments was offered. Lesson booklets containing fifteen unison songs and seven two-, three- and four-part pieces were furnished free by the University. Nearly 6,000 students took the lessons. Postcard questionnaires were furnished the pupils for mailing back after each lesson with criticisms and suggestions. A beginning class received the lessons each week in the studio where their progress could be watched and the speed of the lessons regulated thereby.

1932-33: Three courses were offered. (1) A seven-lesson course in beginning band instruments; (2) a seven-lesson course in beginning stringed instruments (violin, viola, 'cello, bass), and (3) a beginning course in singing consisting of seven lessons. The total number of students taking these lessons was 17,500, divided as follows: Band instruments, 4,500; stringed instruments, 3,000; singing, 10,000. Lesson booklets were furnished free by the University. Excellent results were reported from every class and progress was checked by personal visits to many classes during the progression of the courses.

1933-34: Three courses were offered as follows: Nineteen lessons for beginning band instrument students, approximately 3,000 students taking the course; nineteen lessons for beginning stringed instrument students, approximately 3,000 students taking the course; nineteen lessons in elementary singing, approximately 12,000 students taking the course.

Lesson booklets were provided by the University at publication cost. Most singing classes used song books already owned by the school. More than 300 towns reported thriving classes.

The members of the band and string classes learned to play all of the fifty pieces in their lesson books, while the singing classes learned to sing ninety songs, most of them from memory.

PART II

SECTION 1

RESOLUTIONS

BUSINESS MEETINGS

RESEARCH COUNCIL REPORT

COMMITTEE REPORTS

RESOLUTIONS

Adopted by the
Music Educators National Conference
at Chicago, Ill., April 10, 1934

I

THE MUSIC EDUCATORS NATIONAL CONFERENCE reaffirms its faith in music as a cultural, educational, life-enriching force in normal times, and as a means of alleviating spiritual distress in periods of mental and physical stringency. Be it therefore *Resolved* that the members of the Conference urge upon boards of education and others in authority that opportunities for education and participation in music be maintained at least at the level of the last five years, even in the face of the apparently insurmountable financial obstacles that confront some school systems.

II

If music is to have a spiritually exalting effect upon youth, it must be directed by sensitive, trained musicians. We deprecate the tendency that is in evidence in some systems to eliminate the services of special music teachers thus placing instruction in music solely in the hands of grade teachers.

III

Since in the majority of school systems the grade teacher is responsible for the major part of the music teaching, we believe that more adequate provision should be made by teacher training institutions for instructing prospective grade teachers in music, just as is done in the case of other subjects which the student is preparing to teach. We also urge boards of education to investigate the music teaching ability of applicants for grade school positions.

IV

Children who live in the country and in the smaller towns have a right to educational opportunity equal in quality to that provided for children in the cities. It is the sense of this Conference that more should be done in the direction of providing children in the rural districts with more varied types of musical opportunity. The acceptance of this principle will sometimes entail the appointment of state, county, and village supervisors of music; and it inevitably implies that grade school teachers who apply for positions in rural schools (as well as in cities) shall present evidence of native ability and of training in music at least to the extent of being able to sing in tune and to read simple music at sight. It is the sense of this body that such requirements should immediately be set up and enforced.

V

The returns from the questionnaire sent out by the Commission on Costs and Economic-Social Values of Music Education indicate clearly that those who are familiar with school music activities are enthusiastic about music as an educational subject; whereas, those who are not thus in touch with the working of music education—and among them, many taxpayers—sometimes object to including appropriations for music.

Be it therefore *Resolved* that the individual members of the Music Educators National Conference do all in their power to bring about a more wide-

spread knowledge and appreciation of their work by such means as demonstrations and concerts; by the publication of news items and articles in newspapers and other periodicals; by seeking opportunities of giving talks and conducting discussions at parent-teacher meetings and other public gatherings; and by preparing and stimulating children to make greater use of their school music in the home and in various other places outside of school.

VI

The members of the Music Educators National Conference believe with President Eliot that the various school subjects should be taught in their natural relationships with one another rather than as isolated units. They therefore favor correlation and integration as manifested in such educational practices as the project method and the unit of work. In certain respects music is connected with geography, history, language, and physical training; and in situations in which directing attention to such connections makes either music or the other subject more interesting and meaningful, the association should be emphasized, not merely in the music class, but—and perhaps even more—by the teacher of the other subject.

But in many instances the correlation with music is pertinent in the case of the *words* only, and in a large number of instances beautiful music has been composed and exists primarily for its own sake alone. We feel that the aesthetic effect of such music is most evident when sung, played, or listened to simply because of the sheer enjoyment that beautiful music gives the individual.

Be it therefore *Resolved* that the members of this Conference endorse the general principle of correlation, but that they reserve the right to devote most of their regularly scheduled periods to teaching music for its own sake, simply because it is beautiful and because participation in music brings about moods of exaltation that it is good for human beings to experience.

VII

Finally, the Music Educators National Conference recognizes the need of standards for teachers, and is in favor of special requirements for the certification of instructors in music. But we feel that these standards might well be somewhat more uniform in the various states, so that a student undergoing training in a high grade institution might have some assurance of being able to secure a license or a certificate to teach in almost any state after graduation from a four-year course.

Be it therefore *Resolved* that the Music Educators National Conference urge upon state departments of education that they study the recommendations of the Music Education Research Council for teacher training courses in music, and that they base their requirements for certification upon these recommendations.

THE COMMITTEE ON RESOLUTIONS,
(Council of Past Presidents)

KARL W. GEHRKENS, *Chairman*
EDGAR B. GORDON, *Secretary*

THE CHANGE OF NAME

Reprinted from the Music Supervisors Journal
March, 1934

IT SEEMS UNLIKELY that any member is unaware of the fact that the Conference is to vote upon a proposed change of name at the forthcoming business meeting to be held in Chicago.

"Music Supervisors National Conference" is a name respected and revered—and understood—by the rank and file of our members. But even those who have strongest attachment for the name because of what it means to them in its association with the development of the organization, its ideals, achievements and friendships, have had a growing feeling that for practical reasons the name should be changed. From the standpoint of the newcomer in the field, or of the teacher, director or leader who is not a supervisor, as well as to the casual ear of the administrator or the lay citizen, the present title is misleading, and its continued use would undoubtedly have increasingly restricting effect on the growth and influence of the organization.

Changing the name of an established organization is not a matter for hasty action, and it was not until 1932 that the Executive Committee,¹ with the concurrence of the Board of Directors, Sectional Conference Presidents, Council of Past Presidents, and other representative groups and individuals, initiated the steps necessary to bring the question formally before the Conference membership.

Members are familiar with the succeeding steps, beginning with an informal ballot at the Sectional Conferences of 1933, showing an overwhelming majority favoring a change. This poll was supported by resolutions adopted unanimously by the members present at these same meetings. Later in 1933, a poll by mail of the entire membership gave further confirmation of the general desire for a more suitable name. In the first two polls four suggested names were submitted for an expression of preference. The second poll in 1933 reduced the number of names to two: *Music Educators National Conference* and *National Music Education Conference*. The Executive Committee again referred the question to the members who were asked to indicate their choice of these two names. This last poll, which was taken since January first [1934], showed a vote of approximately five to three in favor of *Music Educators National Conference*.

It is, therefore, on the basis of this expression of the membership at large that . . . at the biennial business meeting to be held at the Stevens Hotel in Chicago, April 10, 1934, the following proposed amendments to the constitution will be submitted to the members for such action as they may determine:

ARTICLE I—NAME

This Organization shall be known as the Music Educators National Conference.

(This proposed amendment involves the change of one word only in the article as it now stands, "Educators" being substituted for "Supervisors".)

ARTICLE IV

This article describes the various membership classifications, and stipulates the eligibility requirements and privileges in each. Sections 2, 3, 4, 5, 6 and 8, dealing with active, associate, contributing, sustaining, life and patron memberships, respectively, each make reference to the "Music Supervisors Journal" which is the present name of the official magazine of the Conference. It would be more consistent with common practice for the constitution to refer to the periodical as the "official organ" rather than by its title. This procedure would also make provision for adopting a title for the magazine which will conform to the name of the Conference, when and if the latter is changed. Therefore it is proposed to substitute the words "official organ" for the words "Music Supervisors Journal" in each instance referred to above (i.e., in Sections 2, 3, 4, 5, 6 and 8 of Article IV). Section 2, for example, would then read: "Any person actively

¹ See Note on following page.

interested in music education may become an active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee."

ARTICLE VI

For the same reasons above given, it is proposed to substitute the words "official organ" for "Music Supervisors Journal" in Section 1 of Article VI.

Note: The proposed amendments to Articles IV and VI are technical only, and would in no way change the present wording, intent or interpretation of the various stipulations and provisions of the articles and sections involved.

[The amendments were adopted. See report of business meeting on pages following.]

NOTE: Although the subject had been discussed unofficially at various times over a period of years, first official notice given to the need for considering a change of name for the National Conference was in a statement by Russell V. Morgan on the "President's Page" of the MUSIC SUPERVISORS JOURNAL for December 1931. President Morgan's article pointed out that "the number of actual supervisors in our membership is small, instructors or teachers being in the great majority," and recommended a study that might lead to the adoption of a title for the organization that "would more adequately express its purpose and reason for being."

Prior to this date the matter was discussed informally at a meeting of the Executive Committee held in Cleveland in June 1930, and again in February 1931, at Detroit. First formal action by the Executive Committee was taken at Chicago, October 8-9, 1932. It is quite obvious, however, that discussions of the subject date back at least as far as the time of founding the Southern Conference for Music Education, which held its first meeting in 1923, and it should be noted also that the elimination of the word "Supervisors" from its name was provided for in the new constitution drafted by the California-Western School Music Conference in 1930 and adopted at Los Angeles in the spring of 1931.

In the September-October 1932 issue of *School Music*, Karl W. Gehrken, who was then editor of the magazine, in an editorial suggesting that the name "Music Educators National Conference" be considered for adoption at the next biennial meeting, said in part:

When the Music Supervisors National Conference was organized twenty-five years ago, the name "Supervisors Conference" was highly appropriate. The first meeting was actually a conference of persons who were supervisors—in fact as well as in name. They were in charge of music teaching in various school systems . . . in most cases the music department consisting of only one person—the Music Supervisor. This individual visited grade school classes, sometimes observing the grade teacher as she conducted a music lesson, often himself giving "model lessons." He made outlines, conferred with the superintendent about books and materials, perhaps saw to it that the piano was tuned at least once a year. In short, he was a person who took the responsibility for the music department but did only a small part of the actual teaching. He was a supervisor. The original Conference was a fairly homogeneous group of such supervisors and a quarter century ago the name Music Supervisors National Conference was the best possible one that could have been devised.

But today the case is different. In the membership of our organization we still number a goodly group of supervisors in the original sense; but there are many more who are not supervisors at all but teachers or editors or college professors. Some are writers and many are publishers and instrument manufacturers. All are—at least theoretically—music educators, in the sense that they are engaged in some form of work which has to do with education in or through music; but they do not carry on their work primarily through the teaching of others—which is the meaning of supervision.

BIENNIAL BUSINESS MEETINGS—1934

ELECTION OF OFFICERS

IN CONFORMANCE with Article VIII of the National constitution, the Board of Directors met on Sunday, April 8, at the Stevens Hotel and prepared a list of fourteen candidates for the Nominating Committee as follows: Frank A. Beach, Emporia, Kansas; John W. Beattie, Evanston, Illinois; Louis Woodson Curtis, Los Angeles, Calif.; J. Henry Francis, Charleston, W. Va.; Karl W. Gehrken, Oberlin, Ohio; Mabelle Glenn, Kansas City, Mo.; Marguerite V. Hood, Helena, Mont.; Mary E. Ireland, Sacramento, Calif.; Edith M. Keller, Columbus, Ohio; Lee M. Lockhart, Pittsburgh, Pa.; Victor L. F. Rebmann, Yonkers, N. Y.; M. Claude Rosenberry, Harrisburg, Pa.; Clara Ellen Starr, Detroit, Michigan; Mrs. Grace P. Woodman, Asheville, N. C. At the general session on Monday, April 9, the following were elected by ballot as members of the Nominating Committee: Karl W. Gehrken, Oberlin, Ohio, Chairman; John W. Beattie, Evanston, Illinois; Mabelle Glenn, Kansas City, Mo.; Lee M. Lockhart, Pittsburgh, Pa.; Edith M. Keller, Columbus, Ohio; Victor L. F. Rebmann, Yonkers, N. Y.; Mrs. Grace P. Woodman, Asheville, N. C. In accordance with Section 2 of Article VIII, this committee prepared a ballot, placing in nomination the following candidates (two for each office to be filled):

For President—Ada Bicking, Indianapolis, Indiana; Herman F. Smith, Milwaukee, Wisconsin.

For Second Vice-President—Louis W. Curtis, Los Angeles, Calif.; Frances Dickey, Seattle, Wash.

For Executive Committee (four-year term, 1934-1938)—John W. Beattie, Evanston, Illinois; Edith M. Keller, Columbus, Ohio; William W. Norton, Flint, Michigan; Grace V. Wilson, Wichita, Kansas.

For Board of Directors (four-year term, 1934-1938)—Frank C. Biddle, Wilkinsburg, Pa.; Charles B. Righter, Iowa City, Ia.

For Music Education Research Council (five-year term, 1934-1939)—Edward B. Birge, Indianapolis, Ind.; Samuel T. Burns, Baton Rouge, La.; Theodore M. Finney, Council Bluffs, Ia.; Kenneth G. Kelley, Schenectady, N. Y.; Grace Van Dyke More, Greensboro, N. C.; Anne E. Pierce, Iowa City, Iowa.

For Music Education Research Council (five-year term, 1935-1940)—Frank A. Beach, Emporia, Kansas; Jacob A. Evanson, Cleveland, Ohio; Glenn Gildersleeve, Dover, Del.; David Mattern, Ann Arbor, Mich.; James Mursell, Appleton, Wis.; J. Leon Ruddick, Cleveland, Ohio.

(*Note:* No candidates for First Vice-President were placed in nomination, inasmuch as by constitutional provision the retiring President automatically becomes First Vice-President for the ensuing biennial period. Walter H. Butterfield therefore will serve as First Vice-President for the 1934-1936 term.)

Election by ballot took place at the business meeting, Thursday morning, April 12, 1934, and resulted in the choice of the following:

For President (two-year term, 1934-1936)—Herman F. Smith, Milwaukee, Wis.

For Second Vice-President (two-year term, 1934-1936)—Louis Woodson Curtis, Los Angeles, Calif.

For Executive Committee (four-year term, 1934-1938)—John W. Beattie, Evanston, Illinois; William W. Norton, Flint, Michigan.

For Board of Directors (four-year term, 1934-1938)—Charles B. Righter, Iowa City, Iowa.

For Music Education Research Council (five-year term, 1934-1939)—Edward B. Birge, Indianapolis, Ind.; Grace Van Dyke More, Greensboro, N. C.; Anne E. Pierce, Iowa City, Iowa.

For Music Education Research Council (five-year term, 1935-1940)—Frank A. Beach, Emporia, Kansas; Jacob A. Evanson, Cleveland, Ohio; James Mursell, Appleton, Wis.

(The election was held in conformance with the requirements of the constitution of the National Conference, a complete record of the procedure being filed at the Conference office in the official minutes of the business meeting.)

Members of the Board of Tellers appointed by President Walter H. Butterfield for the Nominating Committee election were as follows: Harry E. Whittemore, W. Somerville, Mass.; Jessie Mae Agnew, Casper, Wyo.; C. B. King, Cleveland, Miss.; Frank C. Biddle, Wilkinsburg, Pa.; James Baar, Chicago; Joseph E. Skornicka, Milwaukee, Wis.; Hazel B. Nohavec, Claremont, Calif.; Ann Trimmingham, Oak Park, Ill.; George L. Lindsay, Philadelphia, Pa.; Richard W. Grant, State College, Pa.; Ann Dixon, Duluth, Minn.

President Butterfield appointed the following as members of the Board of Tellers for the election of officers and members of the Executive Committee, Board of Directors and Research Council: Elizabeth Swartz, Lewistown, Mont.; Mary Ireland, Sacramento, Calif.; Rose Gannon, Chicago, Ill.; Catharine E. Strouse, Emporia, Kansas; Cleva Carson, Gainesville, Fla.; Russell Carter, Albany, New York; Harry Whittemore, W. Somerville, Mass.; Adam P. Lesinsky, Whiting, Ind.; Walter Grimm, Winona, Minn.; Archie Jones, Minneapolis, Minn.; Meta Terstegge, Newark, N. J.; Helen McBride, Louisville, Ky.; Hazel B. Nohavec, Claremont, Calif.; Gratia Boyle, Wichita, Kansas; Fowler Smith, Detroit, Mich.

AMENDMENTS TO THE CONSTITUTION

I. LIFE MEMBERSHIP DUES

It was unanimously voted (motion by Peter W. Dykema seconded by William W. Norton), that the section of Article V pertaining to life membership dues be amended in accordance with the recommendation of the Advisory Council on Conference Finance. This amendment provides for installment payments of life membership dues and also provides for transfer from contributing membership to life membership. Article V, Section 5 as amended, reads as follows:

Dues for life members shall be \$100.00 payable upon application; or \$25.00 may be paid upon application and thereafter \$10.00 or more annually until the sum of \$105.00 shall have been paid. Contributing members of the National Conference of two or more consecutive years' standing may become life members by paying \$86.00. This amount may be paid in installments as follows: Ten dollars or more to be paid at the time application is made for such transfer from contributing to life membership, and not less than \$10.00 to be paid annually thereafter until the total of \$86.00 shall have been paid. Such total of \$86.00 shall be in addition to the amount of \$14.00 which shall be credited from contributing membership dues paid prior to the date of application for transfer to life membership.

II. ANNUAL MEETINGS

It was voted unanimously (motion by John C. Kendel seconded by Miss Stella Root), to amend Section 1 of Article IX to read as follows:

The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held *not later than the day preceding the closing day of the Conference*. Fifty active members shall constitute a quorum.

The italicized words show the part of the section changed by this amendment, which originally provided that the annual business meeting shall be held upon the "second day preceding the closing day" of the Conference.

III. CHANGE OF NAME

It was voted unanimously (motion by Herman Smith seconded by Miss Mathilda Heck), to amend Article I, Sections 2, 3, 4, 5, 6, and 8 of Article IV, and Section 1 of Article VI, such amendments having the effect of changing the name of the organization to *Music Educators National Conference*, and also making provision for changing the name of the Music Supervisors Journal. (The text and explanation of these amendments are given in an article on preceding pages in the article entitled "Change of Name.")

OTHER BUSINESS

Other items of business included the presentation of biennial reports by the Chairman of the Music Education Research Council and by the chairmen of the various standing and special committees. Digests of these reports had been issued in booklet form to all members at the time of registration. The reports, which were accepted by the convention, are printed in this volume on pages following.

Invitations for the 1936 biennial meeting of the Music Educators National Conference were extended from the floor by representatives of the following cities:

St. Louis, Missouri (Elizabeth Pratt).
Denver, Colorado (John C. Kendel).
New York City (George Gartlan).
Kansas City, Missouri (Mabelle Glenn).

Fowler Smith, Second Vice President, offered a resolution expressing the appreciation and gratitude of the Executive Committee and the entire Conference membership to General Chairman William J. Bogan, Executive Chairman Hobart Sommers, and all officials and members of the 1934 Convention Committee—"a committee which has functioned 100 per cent in every respect," said Mr. Smith, "for not only has the convention been a success in every detail, but it has been completely financed by the Convention Committee, thanks to the generous membership support from the schools of Chicago and the surrounding cities." The resolution of appreciation was adopted unanimously by a rising vote.

President Walter H. Butterfield presided at the biennial business sessions.

MUSIC EDUCATION RESEARCH COUNCIL

Will Earhart, *Chairman*, Pittsburgh, Pa.

Karl W. Gehrkens, *Secretary*, Oberlin, Ohio
Peter W. Dykema, New York City
Jacob A. Kwalwasser, Syracuse, N. Y.
Edith Rhetts Tilton, Detroit, Mich.
Augustus D. Zanzig, Bronxville, N. Y.
Ada Bicking, Indianapolis, Ind.
George Oscar Bowen, Tulsa, Okla.

Hollis Dann, New York City
Clarence C. Birchard, Boston
Joseph E. Maddy, Ann Arbor, Mich.
C. M. Tremaine, New York City.
Alice Keith, New York City
Max T. Krone, Indianapolis, Ind.
Osbourne McConathy, Glen Ridge, N. J.

ON THE DATES of February 24, 25, and 26, 1933, the Council held meetings in the Stevens Hotel in Chicago. In these meetings the study of *Music Supervision* by a Council committee was appreciably advanced. The meetings further resulted in the organization under the Conference of the *Commission on Costs and Economic-Social Values of Music Education*. The members, from Conference and Council, are: Miss Bicking, Messrs. Birchard, Buttelman, Dunham, Dykema, Maddy, McConathy, Miessner, Morgan, Woods, Zanzig, and C. M. Tremaine (Chairman, Commission). The Commission consists of two divisions, namely, the *Research Division*, P. W. Dykema, Vice-Chairman, and the *Publicity Division*, Russell V. Morgan, Vice-Chairman. The studies of the Commission thus far have been summarized in the MUSIC SUPERVISORS JOURNAL and need not be recounted here. They are still under way and cannot be completed for a year or more. Occasional reports of timely value will, however, be released. Lack of funds for the prosecution of a nationwide survey limits both the speed and the scope of the Commission's inquiry, but work of great value will nevertheless be possible.

In addition to duties on the Research Division of the *Commission on Costs and Economic-Social Values of Music Education*, the members of the Council have been organized during the past year in five committees, each charged with preparation of a report on an assigned topic. Such reports, according to Council routine, are submitted to the Council for criticism, suggestion, and amendment, often repeatedly, until they reach a form acceptable to all or a large majority of the Council. Specially, the five topics thus in process during the past year are as follows:

- (1) *Course of Study*: Messrs. Bowen, Dann, Earhart, and Gehrkens, Chairman.
- (2) *Plan for a Self-Survey*: Miss Keith, Mr. Kwalwasser, and Mr. Dykema, Chairman.
- (3) *Philosophy of Music Education*: Messrs. Zanzig, Earhart, and Kwalwasser, Chairman.
- (4) *Music Rooms and Equipment*: Messrs. Bowen, McConathy, and Maddy, Chairman.
- (5) *The Study of Applied Music In and Out of Schools*: Mrs. Tilton, Mr. Tremaine, and Mr. McConathy, Chairman.

The cost of attending Council meetings at other than the Conference season is a heavy burden upon the members, and the advisability of attempting a meeting in 1934 before the gathering of the Conference in Chicago was open to serious doubt. Meetings were finally called, however, in Cleveland, on the occasion of the meetings of the Department of Superintendence of the N. E. A., and all but two members of the Council, one of whom was ill and one of whom was at a great distance, attended. Such loyalty in service deserves high praise. The Council was accordingly in session during the whole of two days, February 24 and 25. As a result the report on *Supervision in Music* was so far completed that it will doubtless be approved by the Council, and be submitted to the Conference for action during the Chicago meetings; the report on *Music*

Rooms and Equipment was similarly studied and made ready for approval and submission in Chicago; and the reports on *Philosophy of Music Education*, *Plan for a Self-Survey* and *The Study of Applied Music In and Out of Schools* were given further impetus.

Work on the *Course of Study*, which is designed to supplant the old "Standard Course" earlier prepared by the Council, and which will extend from kindergarten to high school inclusive, was considerably advanced before the Council met in Cleveland. However, the Council there voted to change the general plan of the study and to enlist all the members in the work, divided into seven divisions of two members each. The completion of the study is far in the future, but the report when completed should be of extraordinary value.

WILL EARTHART, *Chairman*.



EDITORIAL BOARD

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Louis Woodson Curtis, Los Angeles, Calif.	Max T. Krone, Indianapolis, Ind.
Peter W. Dykema, New York City	Paul J. Weaver, Ithaca, N. Y.
C. V. Buttelman (<i>Managing Editor</i>), Chicago, Ill.	

IT IS THE FUNCTION of the Editorial Board to discover, receive, arrange and prepare material for the official organ, the MUSIC SUPERVISORS JOURNAL. While all members contribute to carrying on this function, some are in charge of regular departments of the JOURNAL. Mr. Earhart, for example, is editor of book reviews. Mr. Dykema of tests and measurements and Mr. Weaver of record reviews. The activities of the board center in the office of Mr. Buttelman, the managing editor, at the National Headquarters in Chicago, where all routine reports from the allied Conferences and standing committees of the National Conference are taken care of. Special articles received at the home office are sent to the chairman for consideration and approval. Some of the material goes to the entire board for individual consideration and comment.

The only change in the personnel of the Board since our last report is the welcome addition of Karl W. Gehrken.

EDWARD B. BIRGE, *Chairman*.

COMMITTEE ON CONTACTS AND RELATIONS

Osbourne McConathy, *Chairman*, Glen Ridge, N. J.

Anne Landsbury Beck, Eugene, Ore.
Frances E. Clark, Camden, N. J.
Hollis Dann, New York City
Franklin G. Dunham, New York City
Peter W. Dykema, New York City
Will Earhart, Pittsburgh, Pa.

George H. Gartlan, Brooklyn, N. Y.
Karl W. Gehrken, Oberlin, Ohio
Edgar B. Gordon, Madison, Wis.
Gertrude B. Parsons, Los Angeles, Calif.
N. Emily Tedd, Toronto, Ont., Can.
C. M. Tremaine, New York City.

Paul J. Weaver, Ithaca, N. Y.

THE ACTIVITIES of the Committee on Contacts and Relations for the past two years may be listed under three headings, all concerned with the relationship of the M.E.N.C. and other organizations:

(1) Miscellaneous correspondence with various individuals and organizations on matters of material interest and concern. This correspondence amounted literally to hundreds of letters, but the topics were of routine character, too varied and voluminous to list.

(2) Contact with two organizations designed to effect some form of affiliation with the Conference. These organizations are:

(a) The Intercollegiate Music Council, represented by Marshall Bartholomew

(b) The American Academy of Teachers of Singing, represented by Frederick H. Haywood

In both instances there were conferences and correspondence from which plans were consummated, out of which suggestions for definite action will come before the Executive Committee of the Conference at the meeting in April 1934.

(3) Mobilizing public support for school music. A preliminary report was made by the Committee on Contacts and Relations at the Music Educators National Conference business session in Chicago, April 12, 1934. The following report summarizes the previous statement and adds data regarding the general extent of the committee activity.

On July 4, 1933, a meeting, called by the Committee on Contacts and Relations, was held in Chicago in connection with the N.E.A. convention to stimulate and foster the fine arts, including music, in the school curriculums. This campaign was made possible through a generous contribution by the American Society of Composers, Authors and Publishers. A total of approximately five hundred organizations and individuals were contacted. A hearty response was received from leaders in all parts of the country.

At the July 4th meeting official delegates from fifty-seven national organizations were present, representing a total membership of over five million American citizens. At this meeting there was adopted and endorsed by these official delegates a statement in regard to the status of the fine arts, and particularly music, in the schools. A facsimile reproduction of the original printed copy of the statement appears on a following page.¹

An intensive follow-up was made after the meeting. Copies of the

¹ The statement, which was issued as the authorized expression of the meeting, was prepared by the following sub-committee, representing the organizations named: Mrs. Charles E. Roe—National Congress of Parents and Teachers; Russell Cook—American Legion; J. E. Rogers—National Recreation Association; Ruth Haller Ottaway—National Council of Women of the United States; Ada Bicking (proxy)—National Federation of Music Clubs; Laura Bryant—Eastern Music Supervisors Conference; Frances E. Clark—Music Supervisors National Conference; Will Earhart—Pennsylvania Education Association; John W. Beattie—Council of Past Presidents, M. S. N. C. Karl W. Gehrken—Music Teachers National Association; Peter W. Dykema (Chairman)—Music Education Research Council, M. S. N. C.; Osbourne McConathy (ex-officio). The reproduction of the statement includes the original list of cooperating and endorsing organizations. Those marked with asterisk (*) sent official delegates to the July 4 meeting.

"platform" were sent out in requested quantities to all organizations represented at the meeting, and to all organizations who were not officially represented at the meeting but who were contacted originally by the committee.

The "platform" was brought to the attention of the general public in three ways:

First. Through the Music Educators National Conference.

- (a) Over seventeen thousand copies of the platform were printed and distributed, these going chiefly to leading educational and social workers who are influential in their several communities.
- (b) The platform was printed in the MUSIC SUPERVISORS JOURNAL.

The foregoing distribution served as the general basis for the promotional work outlined under Numbers 2 and 3 below.

Second. Organizations represented at the July 4th meeting issued to their members copies of the platform in three ways:

- (a) By distributing the copies provided by the Music Educators National Conference.
- (b) By duplicating (mimeographed or otherwise) copies of the statement for their members.
- (c) By printing the "platform" in their official journals. While the number of those distributed cannot be definitely stated, we have actual figures for the distribution of over 500,000 and can estimate the distribution as not less than twice that number.

Third. Individuals and organizations present at the July 4th meeting were requested to see that copies of the "platform" were given to their local newspapers. This was done in a number of instances, although we have made no actual attempt to keep clippings. Three newspapers alone, the *Kansas City Star*, the *Louisville Courier Journal* and the *New York Times* would account for a distribution of approximately one million, and we know that a number of other newspapers would swell this to a very much larger total. A conservative estimate, therefore, of the distribution of this platform would amount to not less than two million copies.

The influence of the "platform" was wider, however, in that in a great many cases extracts from the "platform" and reviews of it served as the basis for editorials both in magazines and in newspapers throughout the country.

The importance attached to the project can be seen by the fact that clubs of varied interests, races and creeds have been anxious to consider the activity as an integral part of their own work, in addition to their willingness to promote it as a part of their coöperation with the committee.

It is not intended that work on this project shall cease. Inquiries are being received constantly for additional copies of the "platform" and the committee is also receiving copies of various publications in which the "platform" is appearing. It is urged that all members of the Conference in locations where the newspapers have not already quoted the "platform" in whole or in part shall bring this matter to the attention of editors so that the campaign for the recognition of music shall continue.

OSBOURNE MCCONATHY, *Chairman.*

OUR SCHOOLS are facing serious problems. The cultural subjects, especially, are being attacked. There is urgent need for a declaration of faith that the arts are not optional luxuries for the few, but are essential for the complete living of the many.

¶ Music and the allied arts give cheer and comfort and richness to life. They bring beauty to our materialistic civilization. Beauty contributes to the morale and stability of a nation. Social unrest gains its readiest recruits among men who have not found beauty and joy in their work, and in their environment.

¶ Our fathers faced a simpler world than ours, with relatively simpler needs. Modern inventions are shortening the working week and greatly increasing the hours of leisure. But in making this advance we have also incurred some penalties. Science and the machine have added so much to living that we may have rated them above human values. Life tends to be overmechanized. Education today must concern itself with physical and mental health and with emotional, social, and spiritual responses as well as with reasoning powers.

¶ The responsibility of the present generation for the education of those that are to follow should not be shifted to the future. Youth must be served while it is youth. If we fail in our duty to the boys and girls of today, it cannot be made up to them in after years when prosperity returns and public funds are more easily available. We have no right to unload upon the youth of today the burden of our adversity.

¶ We, therefore, declare our faith in the arts. Curtailments in educational budgets must not be permitted to affect vitally the cultural subjects, especially music. Avocations as well as vocations must be provided for the sake of the present times and for the days of larger leisure which lie ahead.

—o—

The following organizations expressed sympathetic interest in the formulation and dissemination of the foregoing platform by: (1) appointing official and accredited delegates to attend the meeting (indicated by *); or (2) sending unofficial observers; or (3) offering co-operation in the follow-up; or (4) nominating a member to be present at the meeting. Other organizations are expressing interest in the plan, and their names will be included in later reprints of this statement.

*American Association of University Women
 *American Association of University Professors
 *American Choral and Festival Alliance
 *American Council on Education
 *American Farm Bureau Federation
 *American Federation of Teachers
 *American Home Economics Association
 *American Legion
 *American Society of Composers, Authors, and Publishers
 *American Vocational Association, Inc.
 *Arizona Education Association
 *Association for Childhood Education
 *California Western School Music Conference
 *Chicago Artists Association
 *Chicago Council of Teachers of Singing
 *Chicago High School Music Teachers Club
 *Colorado Education Association
 *Council of Post Presidents, M. S. N. C.
 *Eastern Music Supervisors Conference
 *Eastman Foundation
 *Girl Scouts
 *Inland-About Chicago Music Supervisors Club
 *Inland-About Pittsburgh Music Teachers Club
 *International Society for Crippled Children, Inc.
 *Iowa State Teachers Association
 *Jewish Peoples Institute
 *Jewish Welfare Board
 *Joint Commission on the Emergency in Education
 *Lions International
 *Los Angeles, California, High School Teachers Association

Maine Teachers' Association
 *Massachusetts Federation of Teachers
 *Massachusetts League of Women Voters
 *Michigan Education Association
 *Milwaukee State Teachers College
 *Minnesota Congress of Parents and Teachers, Inc.
 *Minnesota Education Association
 *Mississippi Congress of Parents and Teachers
 *Montana Education Association
 *Music Education Research Council, M. S. N. C.
 *Music Education Exhibitors Association
 *Music Industries Chamber of Commerce
 *Music Publishers Association of the United States
 *Music Supervisors National Conference
 *Music Teachers National Association
 *Musical Merchandise Association of the United States
 *National Association of Colored Women
 *National Association of Musical Merchandise Manufacturers
 *National Association of Music Merchants
 *National Association of Piano Tuners
 *National Board of the Y. W. C. A.'s of the U. S. of America
 *National Bureau for the Advancement of Music
 *National Child Labor Committee
 *National Congress of Parents and Teachers
 *National Council of Women of the United States, Inc.
 *National Council of the Y. M. C. A.
 *National Education Association

National Exchange Club
 *National Federation of Business and Professional Women's Clubs
 *National Federation of Music Clubs
 *National Kindergarten Association
 *National Recreational Association
 *National School Band Association
 *National School Orchestras Association
 *New Jersey State Teachers Association
 *New York State Teachers Association
 *North Carolina Education Association
 *North Central Music Supervisors Conference
 *Northwest Music Supervisors Conference
 *Oklahoma Education Association
 *Ontario Educational Association
 *Pennsylvania State Education Association
 *Pennsylvania Congress of Parents and Teachers
 *Phi Mu Alpha Sinfonia Fraternity
 *Piano Manufacturers National Association of America
 *Rockford Teachers Club
 *Salvation Army
 *Southern Conference for Music Education
 *Southwestern Music Supervisors Conference
 *The Folk Lore Foundation
 *Vermont State Music Committee
 *Vermont State Teachers Ass'n
 *Veterans of Foreign Wars of the U. S.
 *Western Arts Association
 *Wisconsin Teachers Association

*Organizations which appointed official and accredited delegates to attend the meeting.

¶ The Cultural Arts Platform—facsimile reproduction (about half size). The originals were printed on heavy paper suitable for framing, with or without the list of cooperating organizations.

A CENTURY OF PROGRESS MUSIC EDUCATION EXECUTIVE COMMITTEE

Joseph E. Maddy, *Chairman*, Ann Arbor, Mich.

Edgar B. Gordon, Madison, Wis.

Russell V. Morgan, Cleveland, Ohio

A. A. Harding, Urbana, Ill.

Ada Bicking, Indianapolis, Ind.

*J. Lewis Browne, Chicago

Clifford V. Buttelman, Chicago

THIS SMALL COMMITTEE was appointed for the purpose of carrying out plans developed by a larger committee. Its task was to coöperate with officials of A Century of Progress in the selection of representative school music organizations to appear on the programs of the World's Fair during the 1933 season.

A preliminary report was made at the 1932 meeting of the Conference, at which time it appeared certain that the Fair would provide adequate facilities and otherwise conform to the recommendations made by your committee. Due to financial and other reasons the promised facilities never materialized, and the once ambitious musical schedule gradually dwindled until nothing remained but the music education demonstrations.

Through the activities of the committee more than 200 school music organizations appeared and performed on the Fair grounds during the summer months. However, because of the absence of a music hall or even a concert shell on the grounds, all of these organizations performed under extremely adverse conditions. Continued delays in making commitments on the part of the Fair officials resulted in the loss of the splendid impetus to school music, which the committee had hoped the opportunity of earning the right to appear at the Fair would provide.

While the principal objectives of the committee's efforts were in no measure realized, there is no doubt but that the appearance of so many worth while school music organizations at the Fair has had some effect on the attitude of the public toward school music, and also that the members of the participating organizations received some tangible benefits from the experience.

JOSEPH E. MADDY, *Chairman*.

* Deceased.



EXHIBITORS COMMITTEE

Charles E. Griffith, *Chairman*, Newark, N. J.

John W. Drain, Philadelphia, Pa.

Arthur A. Hauser, New York City

Joseph A. Fischer, New York City

J. Tatian Roach, New York City

Eugene E. Gamble, Chicago, Ill.

Blanche Skeath Witherspoon, New York City

THE EXHIBITORS COMMITTEE,¹ with the president of the Music Education Exhibitors Association as chairman, has been carrying forward the plans for handling the commercial exhibits at the Biennial Conference at Chicago, April 8-13.

The chairman has been represented on the 1934 Convention Committee by

¹ The Exhibitors Committee, appointed by the president of the Conference as a standing committee, is chosen from the Board of Music Education Exhibitors Association, with certain additional members as may be expedient, and the Conference president and Executive Secretary *ex officio* members. By this method the complete management of the commercial exhibits is vested in the Exhibitors Association. Net income from the exhibit fees is turned into the Conference treasury. The same plan is followed in connection with each of the meetings of the Sectional Conferences.

The Exhibitors Association, which was organized for the sole purpose of coöperating with the United Conferences, has greatly facilitated the work of Conference officers and convention committees, and the service which has been rendered this year is deeply appreciated.

WALTER H. BUTTERFIELD, *President*.

Eugene E. Gamble. Hobart H. Sommers, Secretary of the Convention Committee, was appointed as its representative on the Exhibitors Committee, and has been of especial service in arranging local details for the Exhibitors Cotillion.

The committee activities have been assigned to sub-chairmen, and include the following:

Assignment of Exhibit Space (Charles E. Griffith, Chairman). At the time this report is written, commercial firms and professional groups, representing every phase of the music industry and profession, have taken exhibit space on the fifth floor of the Stevens Hotel.

Demonstration Time Schedule (Blanche Skeath Witherspoon and Charles E. Griffith). Special demonstrations of materials and methods have been planned daily by six firms utilizing room 430A, in time set aside on the official program for visiting exhibits. The exact hours appear in the printed program and will also be posted daily.

Exhibitors Cotillion (Arthur Hauser, Chairman). This reception and dance, planned as the opening social function of the Conference, is given in honor of the President of the National Conference, and the Presidents of the Sectional Conferences, representing all Conference officers and committees, and the Conference office; and all members of the Conference are cordially invited to be present in the Grand Ballroom, Monday evening, April 9th, from 10:00 P. M. to 1:00 A. M.

Prize Award Plan (J. Tatian Roach, Chairman). This plan encourages active members of the Conference to visit all the exhibits during the Conference and observe and study the materials offered for the improvement of music teaching, administration, and equipment in our schools.

Publicity (John W. Drain, Chairman). Publicity materials have been supplied newspapers and trade journals, and reports of the activities of the Music Education Exhibitors Association have appeared in each issue of the MUSIC SUPERVISORS JOURNAL.

Conference Signs (Arthur Hauser, Chairman).

The foregoing are sub-committees of the Exhibitors Committee. Following are committees of the Music Education Exhibitors Association:

Printing Committee, Joseph A. Fischer, Chairman.

Nominating Committee, Joseph A. Fischer, Chairman; H. T. FitzSimons, Eugene E. Gamble, Richard Kountz, W. Deane Preston, Jr.

Auditing Committee, J. Tatian Roach, Chairman.

CHARLES E. GRIFFITH, *Chairman*.



COLLEGE AND UNIVERSITY MUSIC

Paul J. Weaver, *Chairman*, Ithaca, N. Y.

Marshall Bartholomew, New Haven, Conn.
Harold L. Butler, Syracuse, N. Y.
John Erskine, New York City

John P. Marshall, Boston, Mass.
James T. Quarles, Columbia, Mo.
Arthur Shepherd, Cleveland, Ohio

DURING THE last two years a thorough study of music in American colleges and universities has been under way. The Association of American Colleges, working under grant from the Carnegie Foundation, appointed a sponsoring committee to conduct this college music study. On the basis of an

investigation made by Randall Thompson, the sponsoring committee plans shortly to issue a comprehensive report.

Since the Association of American Colleges has been able to investigate this field in a way which could not have been equaled by a Conference agency, your committee has made no independent investigations. It will soon have access to the findings of the College Music Study, and it then proposes to base its report and recommendations to the Conference on that study.

PAUL J. WEAVER, *Chairman*.



FESTIVALS AND CONTESTS COMMITTEE

Frank A. Beach, *Chairman*, Emporia, Kan.

Louis Woodson Curtis, Los Angeles, Calif.

Hollis Dann, New York City

A. A. Harding, Champaign, Ill.

Mildred Lewis, Lexington, Ky.

Helen McBride, Louisville, Ky.

Joseph E. Maddy, Ann Arbor, Mich.

Grace Van Dyke More, Greensboro, N. C.

Victor L. F. Rebmann, Yonkers, N. Y.

George Strickling, Cleveland Heights, Ohio.

Harry E. Whittemore, West Somerville, Mass.

Grace V. Wilson, Wichita, Kan.

Ralph Wright, Indianapolis, Ind.

Presidents of School Band and Orchestra Associations, *ex officio*

THE COMMITTEE has had for its chief objectives:

(1) The assembling and dissemination of information relative to the varying types of Festival and Contest programs.

(2) The alignment and interrelationship where possible of the divergent ideas of *competition* (or some form of evaluation essential to the Contest) and of *coöperation*, characteristic of the Festival.

Contacts have been established or maintained with national organizations including the National Bureau for the Advancement of Music, the American Choral and Festival Alliance and the Associated Glee Clubs; with Canada, England, and the Philippine Islands; with the various Conference committees, Leisure Time, Instrumental Affairs, Vocal Affairs, including the Conference solo competitions. It has assisted in surveys and state organizations; it has aided in initiating and carrying out festival programs.

The committee makes the following recommendations:

(A) FOR CONTESTS

- (1) The adoption of a rating plan and the discontinuance of the use of rankings and percentages.
- (2) A uniform terminology in honor ratings; e.g., *Superior*, *Excellent*, *Good*, *Average*, *Below average*.
- (3) *Added emphasis upon educational aims*:
 - (a) Discriminating choice and careful grading of test selections.
 - (b) Experienced judges from the school music field who can make constructive suggestions.
 - (c) A wider use of judges' comments but with decreased publicity.
 - (d) Pre-contest clinics for the study of test selections and the problems of competition.
 - (e) Balanced entries on the part of competing schools—with the aim of strengthening particular phases of musical effort in the school program.

- (f) The inclusion of events in sight reading and musical fundamentals.
 - (g) Uniform rating sheets, incorporating the important factors of performance; these reports to be given to the competing schools immediately following the contest.
 - (h) A consideration of the New England Festival Association-Michigan plan for classification.
- (4) A more comprehensive general program.
 - (a) Massed performances of numbers previously prepared.
 - (b) Presentations of programs by artists and ensembles of professional calibre.
 - (5) That individual schools enter not more than two contests annually.

(B) FOR FESTIVALS

- (1) The committee approves the trend toward music festivals, wisely conducted, particularly for small units—individual school systems and counties. These may or may not feature competition. If without competition such programs may well include:
 - (a) Carefully planned events representing the entire school music program with a minimum of solo events.
 - (b) The employment of a qualified "auditor" whose comments will not be made public.
 - (c) The vitalization of the program by every means—such as artists' programs, visiting soloists and ensembles, a guest conductor and the inclusion of programs of other arts.

The committee believes that the chief consideration in festival programs should be the development of taste and musicianship. Second, that coöperative effort by way of massed performance should be characterized by worthy material and a high standard of performance.

The committee would admonish those in charge of festival programs that inadequate organization, the use of mediocre material, insufficient preparation, aimless and unbalanced programs, insufficient rehearsals or inadequate direction, will not only ruin a single festival program but may seriously retard the development of the festival idea.

FRANK A. BEACH, *Chairman.*



MUSIC AND LEISURE TIME

Osbourne McConathy, *Chairman*, Glen Ridge, N. J.
 Hollis Dann, *New York City* Peter W. Dykema, *New York City*
 Augustus D. Zanzig, *New York City*
 and the Chairmen of all Conference Standing Committees

ON NOVEMBER 7, 1933, President Butterfield appointed the Committee on Music and Leisure Time, consisting of the chairmen of all Conference standing committees, Research Council, Council of Past Presidents, Executive Committee, Editorial Board, Commission on Costs and Economic-Social Values of Music Education, Founders Group, with ex officio members consisting of the Presidents of the six Sectional Conferences, Presidents of the National Conference and the Executive Secretary. An Executive Sub-Committee (listed above) was appointed to conduct the operations of the general Committee.

The duties of the committee were to study the field of music in the schools in its relation to leisure time.

The Executive Sub-Committee has held several meetings and there has been considerable correspondence as well as meetings with interested individuals and organizations, looking toward the formulation of a program of activities in which the Conference and its members could take an effective part. It is not the purpose of this committee to institute any activities which have been undertaken or could effectively be undertaken by other organizations, but rather to coöperate with organizations which are concerned with various phases of these problems. On the other hand, the committee is now engaged in framing suggestions, out of which it is hoped helpful action may result.

As an early part of its studies, the committee, by authority of President Butterfield, has organized the Friday afternoon meeting of the 1934 Conference as a part of its efforts to formulate a definite working program, which shall be in line with the needs of the times and with the attitude and wishes of the members of the Conference.

This statement, then, is more in the nature of a report of progress and aims than a summary of accomplishment. The work undertaken is large and involves much preliminary study and organization before definite accomplishment is possible. We are now in the stage of organization and research work. Statements of accomplishment will be reported in the MUSIC SUPERVISORS JOURNAL from time to time.

OSBOURNE MCCONATHY, *Chairman.*



COMMITTEE ON INSTRUMENTAL AFFAIRS

Joseph E. Maddy, *Chairman*, Ann Arbor, Mich.

Band Section

A. A. Harding, *Chairman*, Champaign, Ill.
 Harry F. Clarke, Lakewood, Ohio
 Fred G. Fink, Colorado Springs, Colo.
 William W. Norton, Flint, Mich.
 Herman Trutner, Jr., Oakland, Calif.
 President, National School Band Ass'n.
ex officio (A. R. McAllister, Joliet, Ill.)

Orchestra Section

Victor L. F. Rebmann, *Chairman*, Yonkers, N. Y.
 Oscar W. Anderson, Chicago, Ill.
 Francis Findlay, Boston, Mass.
 Charles B. Righter, Iowa City, Ia.
 President School Orchestra Association—*ex officio*
 (Adam P. Lesinsky, Public Schools, Whiting,
 Indiana)

Instrumental Ensemble Section

Lee M. Lockhart, *Chairman*, Pittsburgh, Pa.
 Theodore M. Finney, Northfield, Minn.
 Roger W. P. Greene, Providence, R. I.
 David Mattern, Ann Arbor, Mich.
 J. Leon Ruddick, Cleveland, Ohio

Piano Class Section

Osbourne McConathy, *Chairman*, Glen Ridge, N. J.
 Mrs. Blanche E. K. Evans, Cincinnati, Ohio
 Naomi Evans, Milwaukee, Wis.
 Norman Pillsbury, Oakland, Calif.
 Helen Schwin, Cleveland, Ohio

Instrumental Class Section

James D. Price, *Chairman*, Hartford, Conn.
 Clarence Byrn, Detroit, Mich.
 Dwight S. Defty, Long Beach, Calif.
 Anna W. Johannsen, Milwaukee, Wis.
 Benjamin Stuber, Florence, Ala.

THE ACTIVITIES of the committee are divided among the various sub-committees which act as separate units, except that the activities of each sub-committee are submitted for the approval of the entire personnel.

The Band and Orchestra sections of the committee performed their prescribed duties, which included drafting of state and national band and orchestra contest rules, in coöperation with the officers of the National School Band Association and the National School Orchestra Association, and preparation of lists of contest pieces for bands and orchestras, which are used by nearly

all of the state music contests as well as the national contests. The rules and lists of selections for the years 1932-33 and 1933-34 were published and distributed by the Conference office.

The Band and Orchestra Sections of the committee have worked in close harmony with the officers of the School Band and Orchestra Associations in the development and carrying out of contest and festival plans, which included the national ensemble competition-festival, which is a part of the program of the 1934 Music Supervisors National Conference.

The Band Section coöperated in the conduct of the National Band Clinic at the University of Illinois in January 1933 and 1934, and also the clinic held at Interlochen in the summer of 1934. The Orchestra Section assisted in the conduct of the orchestra directors' clinic at Interlochen in August 1934.

The Instrumental Ensemble Section has completed a survey of chamber music materials, and printed copies are now available at the Conference office at the regular Conference bulletin price of 15 cents each. This survey contains 960 titles, classified as to type of ensemble, instrumentation and grades of difficulty, together with the names and addresses of the publishers.

The Piano Class Section has coöperated in sponsoring a demonstration of piano class instruction as conducted in the schools of Chicago as its contribution to the 1934 Conference program.

JOSEPH E. MADDY, *Chairman.*



MUSIC APPRECIATION

Sadie Rafferty, *Chairman*, Evanston, Ill.

Lillian Baldwin, Cleveland, Ohio
Grace Barr, New York City
Estelle Carpenter, San Francisco, Calif.
Lenora Coffin, Indianapolis, Ind.
Marian Cotton, Winnetka, Ill.
Inez Field Damon, Lowell, Mass.
Margaret DeForest, East Orange, N. J.
Glenn Gildersleeve, Dover, Del.

Mabelle Glenn, Kansas City, Mo.
Richard Grant, State College, Pa.
Kathleen Munro, Seattle, Wash.
Lilla Belle Pitts, New York City
Helen H. Roberts, Cincinnati, Ohio
Alice Rogers, Santa Monica, Calif.
Clara Ellen Starr, Detroit, Mich.
Doris Van de Bogart, Swarthmore, Pa.

Sudie L. Williams, Dallas, Tex.

THIS COMMITTEE reports progress in the study of

(1) A music appreciation outline that will integrate with the activity program of schools, offering an abundance of suggestive material on grade levels in songs, instrumental compositions and records.

(2) Music appreciation material that will integrate with other subjects through grade and junior high school.

(3) "Case reports"—that is, one term's actual study plan in detail. Lillian Baldwin, Director of Music Appreciation, Cleveland, Ohio, has prepared such reports for the meeting in Chicago. Comparisons will necessarily be made after more reports have been submitted.

(4) The use of radio to best advantage in school music. What schools may do to encourage good programs.

(5) A study plan for Senior High School Music Appreciation which will continue the study offered for grade and junior high schools by former committees.

(6) An acceptable plan for teaching music appreciation in normal schools,

colleges, universities, and other institutions of higher education whereby an exchange of credit may be made possible.

The committee suggests that these plans be continued and developed by the succeeding committee inasmuch as they feel the results are vital in our present educational scheme.

SADIE RAFFERTY, *Chairman.*



COMMITTEE ON MUSIC EDUCATION THROUGH RADIO

Edgar B. Gordon, *Chairman*, Madison, Wis.

Franklin G. Dunham, New York City	Edith M. Keller, Columbus, Ohio
Myrtle Head, Cleveland, Ohio	Russell L. Margrave, Casa Grande, Ariz.
Alice Keith, New York City	Adolph W. Otterstein, San José, Calif.

THE ACTIVITY of this committee has consisted chiefly in providing articles dealing with educational broadcasting to the MUSIC SUPERVISORS JOURNAL and to other periodicals, and to the answering of inquiries upon the same subject.

The committee has been responsible wholly or in part for the development of programs at the Sectional Conferences dealing with the teaching of music by means of the radio.

The Committee has sought for information relative to what is being done in various parts of the country in the field of educational broadcasting, particularly where the radio is being used as a supplementary aid to the music program of the public schools. Unfortunately little response has been received to its efforts.

It is the opinion of the committee that supervisors are not appreciative of the possibilities of using the radio in furthering the music program of the schools. It should be a major duty of the committee to educate supervisors as to the ways and means of carrying on such work. To that end, it would help materially if a definite allotment of space in the JOURNAL were assigned for the use of this committee.

EDGAR B. GORDON, *Chairman.*



COMMITTEE ON RURAL SCHOOL MUSIC

Ada Bicking, *Chairman*, Indianapolis, Ind.

Frank A. Beach, Emporia, Kan.	Marguerite V. Hood, Helena, Mont. (<i>Chairman</i> , One-Room Rural Schools Sub-Committee)
S. T. Burns, Medina, Ohio, (<i>Chairman</i> Consolidated Schools Sub-Committee)	Edith M. Keller, Columbus, Ohio
Russell Carter, Albany, N. Y.	M. Claude Rosenberry, Harrisburg, Pa.
C. A. Fullerton, Cedar Falls, Ia.	Irene L. Schoepfle, Santa Ana, Calif.
Grace P. Woodman, Asheville, N. C.	

THIS COMMITTEE, as a group and as individual members, took up the task of defining the status of rural school music with full realization as to the magnitude and scope of the study with which they were charged. The preliminary study revealed the fact that there were various phases of information to be sought, and that the changing social and political conditions would make the situations exceedingly difficult to anticipate. After the pros and cons of the various methods of procedure were discussed, it was deemed wise to divide

the major committee into sub-committees. This was done and the different groups were assigned their definite responsibilities.

The question as to how the sub-committees should proceed in gathering the required informational material seemed most baffling. It was with considerable hesitation that the questionnaire method was adopted, since the committee realized that this method usually meets with disfavor and that the returns are often lacking in detail and reliability, because of the variances of interpretations and standards.

The different phases of music education in the rural schools were considered, and questionnaires were framed to include information regarding the one- and two-teacher school, the consolidated school, state and county supervision or helping teacher service, state requirements for music as a subject for the curriculum, and teacher training requirements. Questionnaires were sent out to state and county superintendents and results revealed the general attitude toward questionnaires was exactly as had been anticipated—the responses far too few to warrant accurate statistics—and that follow-up letters would be unwise. In some cases, the answers included such remarks as “limited office help makes it impossible to forward accurate data”; “no interest in frills”; “we are doing the best we can, but we do not care to be compared with our neighbors”; *et cetera*.

As a result, data has been gathered from the states and counties interested enough in the project to answer the questions included in the general questionnaire and such other sources of information as the Biennial Survey of Education for 1930, Educational Bureau, Department of Interior, and the Supervisor and Rural School Improvement, Bulletin 1930, Number 31.

ONE- AND TWO-ROOM SCHOOLS

Statistics provided by the Department of Interior show that “from 1920 to 1930, the number of one-room school houses decreased from 189,227 to 148,712, a decrease of 40,515 or on an average of 4,052 a year. In Rhode Island, South Dakota, and Wisconsin, the number of such schools increased. In Arkansas, Indiana, North Carolina, Ohio, and Pennsylvania, there was a reduction of more than 2,000 each. Ohio took the lead with 3,832, followed by Pennsylvania with 3,165 fewer one-room school houses in 1930 than in 1920.”

The number of rural schools before 1928 was something more than 154,000. From 1928 to 1930 the number of one-room school buildings was reduced from 153,306 to 148,712—a reduction of 4,594 biennium, or an average of 2,297.

The 1930 United States census figures give 56.2% of the total population as urban and 43.8% as rural; 49.7% of the children, five to seventeen years of age are living in cities, and 50.3% in rural areas. The average length of the school term in cities was 184.5 days and in the rural district 160.6 days. The city child attends a larger school, the average city school having 487 pupils and 15 teachers, while the average rural school only has 58 pupils and 2 teachers. Of 221,051 rural school buildings, 148,712 are one-teacher schools, leaving 72,339 schools with two or more teachers.

It is interesting to know that, “in many instances rural and urban school statistics cannot, however, be entirely separated, since some of the incorporated places, especially in New England states, include rural territory and since the boundaries of some city school districts extend beyond the boundaries of

municipal corporations and include rural areas. Often, too, the enrollment figures for many city school systems, include non-resident pupils living in rural communities."

CONSOLIDATED SCHOOLS

Since there is no uniform or accepted definition of a consolidated school and since there are so many different meanings of the term "consolidated schools," it is practically impossible to present accurate data regarding the number and description of such schools in the country.

Statistics show that in 1920, 43 states reported 9,752 consolidated schools; in 1930, 44 states reported 15,236 such schools; in 42 states reporting for both years there were 9,684 consolidated schools in 1920 and 15,266 in 1930, an increase of 5,582 or 57.6% for the decade.

State requirements regarding music as an integral part of the daily program are also at wide variance. In some states, music as a part of the daily program, is required by the state board of education. In others, music is named as a required subject of the curriculum by the state legislature. In other states the superintendent of public instruction is charged with the responsibility of setting up the course of study, and the subjects included are dependent upon his belief in the subject. The subjects provided for in the course of study are accepted as required by law. In some states no mention is made of music, therefore no consideration is given to music as a subject of the curriculum.

In the one- and two-teacher rural schools where music is included, it is being taught by the regular classroom teacher, except in some cases where there are itinerant music teachers who visit the schools once a week, once in two weeks, or less often. However, in many of the one- and two-teacher schools in remote sections there is no music in the daily schedule.

There are progressive counties scattered about in the different states where there has been a decided and obvious growth and development of music in which the rural children have been privileged to share. County superintendents have become interested in the embellishment of the daily routine, classroom music periods have been gradually increasing in number, music programs are being featured in school projects, achievement days, health programs, play days, exhibits, special day programs, county fairs, *et cetera*.

In approximately 50 per cent of the consolidated schools vocal music is being taught in the elementary grades. Chorus, band, and orchestra are included in the program in the high school. In most cases these classes are being taught by special music teachers or teachers who have elected music as a minor subject in their college courses. The standard of performance of these music organizations, for the most part, is comparable to those to be found in the more highly organized urban schools. In these schools, music functions as a social subject, and the value of music as a part of the curriculum is fully recognized.

SUPERVISION

It is interesting to note that where there is *effective supervision* in rural schools, the modern methods employed in the one- and two-teacher schools in setting up the courses of study for the upper grades in geography, history, *et cetera*, are definitely similar to the new program which minimizes the number of classes. The procedure is being patterned much after the plan where music is taught to combined grades in the urban schools and music teaching processes

and procedures parallel the processes and procedures of the academic subjects. In some rural schools, the old mechanical procedures are being outlived. In the music period a repertoire is created, and the song presented as a means of expression. Phrases, melodic and rhythmic patterns are heard and remembered, the children develop a feeling for mood, key, rhythms, scale and skip-wise intervals. The repertoire of rote songs gained serves also as a basis for whatever technical study may seem advisable.

"General supervision in rural schools in thirty states has been provided. In Wisconsin, Delaware, and Maryland, rural school supervision is state-wide. In California, New Jersey and Connecticut, it is practically state-wide. In Arizona, Colorado, Idaho, Iowa, Kansas, Kentucky, Michigan, Missouri, Montana, Nebraska, Nevada, New Mexico, Washington and Wyoming, a number of county supervisors are employed. In the New England states, with the exception of Connecticut, both rural and city schools within the town (the supervisory unit) are under the supervision of the same supervisory officer."

The states of Alabama, Arkansas, California, Connecticut, Delaware, Florida, Georgia, Illinois, Indiana, Louisiana, Maryland, Michigan, Minnesota, Mississippi, New York, New Jersey, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, South Carolina, South Dakota, Tennessee, Texas, Utah, Virginia, West Virginia and Wisconsin, provide a total of 945 academic supervisors. It is the duty of these supervisors to improve the quality of teaching; "to bring to the rural teachers professional advice, to show the better methods of instruction by demonstration lessons; to help eliminate wasted effort in program making and class organization; to provide inspiration, thereby stimulating the superior teacher to increased efficiency, and the discouraged to renewed effort; to work constantly toward the coordination of the rural schools with the central powers of the educational system, thereby strengthening the weak places in the organization and rendering it possible for the educational opportunities of rural children to be made more nearly equivalent to those provided for city children." It is the exception rather than the rule that these general supervisors, because of the limited amount of time allotted them for school visitation, of their meager training, or their lack of interest in the subject of music, give any consideration to music or offer any help in the music program.

Music supervision in New York, Pennsylvania, Delaware, Ohio, Maryland, Michigan and Montana, is provided and a division of music which functions through the state departments of instruction is maintained. The duties of these executive officers differ according to the varying needs of the state. The work is directed from the central bureau and standards of attainment are set up. There is concerted effort made to bring about an equalization of opportunity for all children in the rural and urban schools. Standard equipment is suggested, courses of study in music are provided and music has a very definite place in the rural school curricula. State and county programs are planned. Contests and festivals occur annually. Out-of-door sings are encouraged for events in public squares, courthouse yards, fairgrounds, *et cetera*. In some districts school bands, orchestras, choruses, music camps and community organizations are maintained during the summer months at public expense or by individual contributions.

CONDITIONS IN CERTAIN STATES

In the northwestern states the amount of time allotted to music in the rural schools is being constantly augmented. In Montana phonographs are

provided in about 80 per cent of the rural schools. There are regular music classes in practically every school. About 50 per cent of the counties have spring music festivals or contests. Teachers are required to present music credits for teachers' certificates, or to take examinations in the subject. Teachers are given definite help with their work by supplying them with courses of study and by regular teachers' institutes devoted to the problems in music teaching. In Idaho, the chorus plan has been adopted for the rural schools of the entire state. In Washington there is no centralized movement in rural school music, but there is a great deal of interest, and there are a number of rural music supervisors. In Oregon really fine progress has been made in building up the normal school music courses. All of the normals in the state are following the same general plan and the courses give special attention to the teaching of music in schools in rural communities or small towns.

The status of rural school music in Maine, Connecticut, Delaware, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Rhode Island, and Vermont has been very clearly defined. The reports of the varied conditions in these states as printed in the 1933 *Yearbook* of the Music Supervisors National Conference may be referred to for definite information.

Iowa pioneered in bringing to the rural areas the study of music through the efforts of C. A. Fullerton. Systematic courses of instruction through the choir plan of procedure have been offered to the children of the state, culminating in county and sectional festivals, these being sponsored by the Iowa State Teachers College.

In Kansas, where interest in music in the rural schools is growing, the most effective work is done through the itinerant supervisor who does all the teaching, or aids the teacher who is not required to have any training in music. To meet the demand for teachers who are qualified to teach music, elective courses, planned to take care of rural school needs are being offered, and extension courses reach a limited number of teachers. Festivals are coöperative rather than competitive.

GENERAL COMMENTS

The methods of presenting music to the children of the rural schools by means of modern scientific inventions is increasing in favor, especially where there is the obvious lack of training and experience on the part of rural classroom teachers.

The record plan of procedure has been used quite extensively in many states in connection with the different published courses of music. They have provided artistic interpretations and correct standards for singing.

The Damrosch series of concerts, the school of the air, the broadcast educational programs of some of the major symphony orchestras, the "learn to sing" hours, and the educational programs broadcast by the state universities and colleges, have contributed in a large way to the needs of the rural areas. Through the medium of the radio and broadcast programs, this instruction has become definitely practical, being limited only by the lack of receiving sets. Information regarding the number of schools and the number of children benefited by this new means of instruction is still too indefinite to furnish any accurate percentages.

Teacher training requirements for teachers preparing to teach in the rural schools also vary with the different states. In some states any high school graduate is eligible to teach in the rural school with no professional training

required. In other states, one year of professional training which may be received in county normals and state normal colleges in which a twelve-week course for music is required. In other states, two years of professional training is required with varied requirements of from 12 to 24 weeks of training in music. Because of the over-supply of teachers, many rural school units are being benefited and are being taught by teachers of broad training and of valuable experiences. Boards of education are requiring degree teachers who are equipped to teach all academic and art subjects.

In the field of teacher training will be found the crux of the situation, since it is generally agreed that the training schools are not offering definite and practical courses of instruction to the candidates for rural school teaching. These young people are often the result of rural school training where music had no place in the curriculum. During their high school training most of these young people, because of the limited contact with music, were too self-conscious to take any part in the music activities. When these students enter the teacher training schools, they come with little or no experience in music. Because of this limited background it seems impractical to merely increase the requirements for teachers. This is of very little consequence if the required courses do not prepare the students for the definite schoolroom needs. Printed courses of study and elaborate supervisory programs are of little or no value when the teachers are not prepared to do the work in the classroom.

As stated previously, absolute percentages, in most cases, were impossible to ascertain, and since the numbers are of necessity approximate, if you will permit general deductions, we venture to suggest that perhaps only 15 per cent of the rural areas in the United States have actual supervision or helping-teacher service in music, and that less than 25 per cent of the children in rural schools have music included in the daily program. Where music is included in the curriculum, for the most part, rural school boards are enthusiastic about the music program, and especially so, when it has not only contributed to the school life but has extended into the community life of the district. In other instances and where there is definitely a low level of culture in the rural areas, interest in music and cultural subjects either does not exist, or it is found at a very low ebb. And yet there is every evidence of a gradual awakening of interest in rural areas, and perhaps no phase of American progress has shown such improvement in the last twenty-five years as the rural school, from the standpoint of curricula and physical conditions.

RURAL SCHOOL MUSIC COMMITTEE,
ADA BICKING, *Chairman*.



SCHOOL MUSIC IN COMMUNITY LIFE

Augustus D. Zanzig, *Chairman*, Bronxville, N. Y.

Harry Glore, Cincinnati, Ohio

William W. Norton, Flint, Mich.

Ruth Haller Ottaway, Port Huron, Mich.

Martha C. Ramsey, New York City

C. M. Tremaine, New York City.

John Finley Williamson, Princeton, N. J.

THE PURPOSE of this committee has been to gather, to conceive, and to give out ideas and practical suggestions as to the possibilities and the development of amateur musical activity of many kinds that may lead to the use of school-developed tastes and skills in life outside of schools. Carrying out this purpose, four articles written under the Committee's auspices were published in the MUSIC SUPERVISORS JOURNAL; and through informal conferences and

correspondence between individual members of the committee and the chairman an interchange of ideas has been made, out of which the main convictions, briefly stated, may be said to be as follows:

I

The greatest possible single influence in bringing about continued use of school-developed musical interests and skills by graduates is the happy use of those interests and skills by them outside as well as inside the school *while they are still pupils*, in the elementary as well as the high schools. School music teachers should therefore strive to have music treated not only as a subject given certain periods in a school week, but also as a welcome means of recreation, beauty and fellowship spontaneously entered into at assemblies, club meetings and in connection with other extra-curricular gatherings and with holiday and special seasonal occasions; also as a way of starting the day well, of making the mental leap from one subject to another easier and more eager now and then, and even to refresh mind and body sometimes in the midst of a long academic period, when attention is lagging. Much of the music chosen for the regular music periods, while all excellent, should be such, and be so presented, as to be suited to these uses. The ways in which music is or might be used by the children in their homes (including listening) churches, clubs, recreation centers and camps should also be influential in the teacher's work without interfering with the steady growth of musical skills. A song festival now and then given by a combination of volunteer groups of children meeting outside of school hours can be very effective in integrating lovely singing of good songs in the play life of the children.

II

The increasing interest in cultivating small groups of singers or players or of both in which initiative and leadership is left largely or entirely to the students themselves, is the most promising development with respect to school music in community life that is now going on. Music clubs of students meeting fortnightly or monthly in the home of one of their number for music-making by such groups and for sociability—sometimes for discussion also—give incentive to the groups and also attractive opportunity to realize the happiness of home music.

III

Blessed are the children whose music teacher is himself a full-spirited, finely cultivated and active amateur in music as well as a capable professional in education.

IV

The music teacher or supervisor should have an active part, at least as an informed advisor, in the development of music in the community. Activities in which he or she might most suitably give direct leadership are as follows:

(A) A chorus, orchestra or band:

- (1) Of graduates, as in an alumni organization.
- (2) Of parents, as in a parent-teacher association.
- (3) Of members of a church, as in a choir or church orchestra.
- (4) Of any interested adults, as in a community group.

In each of these the admission into it of good high school singers or players can be of great help, especially in the beginning. In a few places one of the week's rehearsals of a high school orchestra has been held in the evening, in order to make it possible for recent graduates and adults to find at once the satisfaction of playing in a balanced and "going" group. As the number of graduates and adults increases, the students whose parts are taken by the newcomers may be excused. These rehearsals should appeal to the students as a service by them to the community as well as another opportunity to enjoy playing.

(B) One or more societies of amateur singers or players, or of both, who enjoy making music together in small groups without giving concerts.

(C) Community festivals.

(D) Community singing of a good kind, and congregational singing. These, well done, have been found most effective ways of starting or enlarging a chorus or choir.

(E) The training of actual and potential music leaders, including—or exclusively—volunteers, in short courses or institutes.

(F) Meetings of adults interested in exploring great music which they are soon to hear in a stage or radio concert. The fine work being done along this line with children could be of great value to adults as well, if suitably adapted to them.

(G) Group instruction in singing ("voice") or in piano or other instruments for adults. Besides its intrinsic value to the adults, a value which becomes greater with increase in leisure-time, this instruction is likely to have influence on their children through increased or improved home music.

V

Activities in which the supervisor might give advice and other assistance not involving leadership are as follows:

(A) Guidance in starting and carrying out such activities as were mentioned under IV.

(B) A survey of musical activities in the community made for the purpose of making known to all interested or potentially interested persons the opportunities that are available to them for singing, playing and listening. Bulletins might be posted in the public libraries and elsewhere giving information as to when and where each musical activity is carried on and what one must do in order to enter it. Such a survey will incidentally reveal the needs for establishing additional musical activities and for helping to enhance those already going on; and it will also suggest possible coördinations or combinations of existing activities in festivals and other good community endeavors.

(C) A gathering of people representing the various organized musical interests, the schools, churches, parent-teacher associations, and social and recreational agencies, and of other outstanding music lovers, to review what is already being done in music in the city; and in the light of this review and of what can be learned of fine developments in other cities, to consider what might be done to enrich further the life of home, church, social center, and the community, through music. This meeting might well lead to the formation of a permanent civic music committee.

(D) Talks illustrated by demonstrations of home group music-making before parent-teacher associations, women's clubs, and the like.

(E) The development of circulating libraries of music for home groups and possibly for larger amateur groups also.

The work of each member of the committee during the past two years, though it was not done under the auspices of the latter, has been so strikingly exemplary of such endeavors as the committee was intended to promote, that a full report of it would be as helpful to the Conference as any other statement that could be made as to the work of such a committee as a whole. Unfortunately there is not space enough to report as to each one's work. We must assume that the Conference is well acquainted with the invaluable endeavors of Mr. Tremaine through the National Bureau for the Advancement of Music; of Mr. Norton through the Flint Community Music Association, which has had a wide influence outside of the city as well as a unique and remarkably persistent and expanding influence within the city; of Mrs. Ottaway whose position in the National Federation of Music Clubs has brought her vision and forceful leadership directly to groups in all parts of the country, and of the work of the National Recreation Association through its Music Service, of which the chairman of the committee is the director.

Let us report, however, a little more specifically as to some doings of three other members of the Committee whose work with respect to community music may not be so well known. Mr. Glore, working through the Public Recreation Commission of Cincinnati, has brought about the establishment of seven neighborhood orchestras of recent school graduates and of adults, there being one orchestra in each major high school district and all but one of them in charge of the local high school orchestra leader. The total enrollment in these orchestras is now 182. He also has had a large part in establishing and maintaining the Civic Orchestral Society of 93 players representing the entire city. Under his direction or supervision there have also been formed and maintained twelve choruses enrolling altogether 1,340 adults, two choruses of 312 children, nine playgrounds instrumental ensembles, and brief courses of training for volunteer and C. W. S. leaders. In the past year these leaders conducted 149 community "sings," and several of them have been in charge of groups among those mentioned above.

Mrs. Ramsey, as Director of the Cleveland Music School Settlement, assisted in a city-wide study of music opportunities for the underprivileged and the amateur which was made by that Settlement as a basis for determining the future program and policy of itself and other music agencies. The emphasis placed in that study on the relationship between public school music and the music in the community brought about a high degree of coöperation. Mrs. Ramsey has with impeccable taste and inspiration directed the music programs of national institutes and conferences of very influential leaders such as gathered at the Waldenwoods Social Recreation Institute, the Conference of the National Federation of Settlements, the Girl Scout Executives' Conference; and also of local conferences of camp and recreational leaders. She is now in charge of music in the Henry St. Settlement, New York, where she is developing neighborhood music projects involving people of all ages.

During the past two years the Westminster Choir School has, under Dr. Williamson's direction, held two state-wide festivals at Massanetta Springs, Virginia, with a chorus of 1,500 voices for each one; two Talbott Festivals, one at Ithaca, New York, and one at Princeton, New Jersey, with a chorus of between 1,500 and 2,000 for each one, and two mid-west Westminster Festivals at Dayton, Ohio, with a choir of 500 for each.

Through its summer schools it has had the opportunity of influencing at least 100 choirs as well as congregational singing, and through its graduates, who have gone into fifty different communities, it has had great influence on choirs and congregational singing. In all these endeavors the leaders have been strongly urged to get in touch with the supervisors of music and to coöperate with them in every way. Dr. Williamson urges also that the supervisors of music everywhere show greater interest in the churches, and interest all of the churches to use the children which they train during the week, and to hold a standard of music as high as that held in the best public schools.

The National Federation of Music Clubs will coöperate in every way possible with the work of this committee. This relationship is emphasized by the fact that the First Vice-President (Mrs. Ottaway) of that organization is a member of the committee. Their purpose is very definitely paralleling that sponsored by this committee of the Conference. It includes such projects as junior music clubs of which there now are 2,700 in the United States, the sponsorship of junior contests to uncover unusual musical talent among young people, the presentation of school music in community life and emphasis on music in the home. The Federation publishes a home music booklet intended to give suggestions as to materials and types of activities. In addition, they sponsor junior choirs, choruses and orchestras in the church and the home as well as the school. They are also emphasizing hymn memory and hymn playing contests as well as music clubs for young people who have graduated or for other reasons have left our schools. They are doing a great deal in developing rural music clinics, school music programs for music clubs, and have been exceptionally helpful in working for the retention of music in the school curriculum. The Federation has also been very active in promoting C.W.A. projects, using school auditoriums and combining students with adults in these various organizations.

AUGUSTUS D. ZANZIG, *Chairman.*



COMMISSION ON COSTS AND ECONOMIC-SOCIAL VALUES OF MUSIC EDUCATION

C. M. Tremaine, *Chairman*, New York City

Public Relations Division

Russell V. Morgan, *Chairman*, Cleveland, Ohio

Ada Bicking, Indianapolis, Ind.	Osbourne McConathy, Glen Ridge, N. J.
Clarence C. Birchard, Boston, Mass.	Joseph E. Maddy, Ann Arbor, Mich.
Franklin G. Dunham, New York City	Glenn H. Woods, Oakland, Calif.
C. V. Buttelman (<i>ex officio</i>)	

Research Division

Peter W. Dykema, *Chairman*, New York City

Ada Bicking, Indianapolis, Ind.	A. D. Zanzig, New York City
W. Otto Miessner, Chicago, Ill.	C. V. Buttelman (<i>ex officio</i>)

THE COMMISSION, which was formed for research work and to give service to Conference members and others interested in music education, is a fusion of a sub-committee of the Research Council and a sub-committee of the Music Supervisors National Conference. The Research Division is completing a report regarding the present status of music in the schools, based on a survey in which more than 1,600 superintendents coöperated by answering a questionnaire sent out in the fall of 1933.¹ (An unofficial review of the survey was

¹ Issued as Research Council Bulletin No. 16, "The Present Status of School Music Instruction," 1934. [25 cents, M. E. N. C., 64 E. Jackson Blvd., Chicago, Ill.].

given in an article written by the chairman in the December, 1933, *MUSIC SUPERVISORS JOURNAL*.) The official report will be made available as soon as possible.

The Publicity Division has issued through the *MUSIC SUPERVISORS JOURNAL* and other publications, several special articles dealing with costs and values of music education, and many statements by educators and laymen. In addition, the Commission has prepared for distribution a number of pamphlets, reprints, articles for re-publication, etc. A list of these materials and also other publications bearing on the general subject was published in the *JOURNAL* and issued in reprint form. The entire mailing list of the Conference was circularized with this list and it continues in use for answering current inquiries, with a resultant constant distribution of the material in quarters where it can be helpful.

It is felt that considerable good has been accomplished by the work of the Commission although it has been handicapped by lack of funds.

C. M. TREMAINE, *Chairman*.



TRANSPORTATION COMMITTEE

Charles E. Lutton, *Chairman*, Chicago, Ill.

Helen Coy Boucher, Seattle, Wash.	Emery G. Epperson, Salt Lake City, Utah
Clewa J. Carson, Jacksonville, Fla.	Glen Haydon, Berkeley, Calif.
F. Colwell Conklin, Larchmont, N. Y.	Ernest G. Hesser, Cincinnati, Ohio
Reven De Jarnette, Weatherford, Okla.	John C. Kendel, Denver, Colo.
Francis H. Diers, Fredonia, N. Y.	Carol M. Pitts, Omaha, Neb.
Price Doyle, Murray, Ky.	T. Smith McCorkle, Chapel Hill, N. C.

THE NATIONAL CONFERENCE TRANSPORTATION COMMITTEE is chiefly concerned with promoting convention attendance in coöperation with the transportation companies. Railroads, bus and air lines have shown a willing attitude in matters of special service to our members—facilitating travel arrangements, taking care of groups and regional parties, circularizing lists in their respective territories, etc.

The committee interlocks with the Sectional Conference Transportation Committees through the chairmen of the latter. Work of the committee has been supplemented by the state chairmen, a number of whom have organized "On-to-Chicago" parties.

CHARLES E. LUTTON, *Chairman*.



VOCAL AFFAIRS

THE FULL COMMITTEE of thirty-two members was appointed by President Butterfield late in 1932. At the urgent request of the president, the committee decided upon the compilation of lists of choral music for the junior and senior high school as its principal objective. Early in January, 1933, the committee decided upon its general procedure by means of a questionnaire, and later adopted specific rules of procedure concerning the compilation of the choral lists, through a second questionnaire. Five sub-committees were organized to compile as many lists (1) For Junior High School (2) Senior High School, Mixed Voices (3) Senior High School, Girls' Voices (4) Senior High School, Male Voices (5) Senior High School, Voice Classes and Small Ensembles.

A full list of publishers of choral music was obtained from the officials

of the Music Education Exhibitors Association. With the splendid coöperation of these publishers, each member of the sub-committee was furnished with a complete list of numbers suggested by the publishers, by members of the Vocal Affairs Committee and others. During the past year these sub-committees have examined and passed upon many thousands of choral compositions submitted to them. It seems to me that this is a very valuable service.

On completion of its list, the sub-committee submits the list to the Reviewing Committee of nine. This committee re-examines and passes upon all material submitted by the sub-committees. Again, through a questionnaire, the Reviewing Committee adopted rules of procedure concerning the compilation of the final lists.

Owing to the enormous amount of music to be examined, to the great distances separating members of the sub-committees, making committee meetings impossible, and, owing also to the fact that many members of the committees could not give prompt attention to the work, only three of the sub-committees have submitted their lists, two of them very recently.

The Reviewing Committee has about completed the final compilation of the first list—that for Male Voices, Senior High School, and will soon be ready to publish it in its final form. We had hoped to have the lists ready for the Chicago meeting and regret our inability to do so.

At the suggestion of President Butterfield, a sub-committee of the Vocal Affairs Committee, coöperating with a similar committee from the American Academy of Teachers of Singing, organized and supervised the preliminary high school solo singing competitions held at the 1933 Sectional Conferences and also the final competition to be held in Chicago, on Wednesday, April 11. In order to facilitate attendance at joint committee meetings the sub-committee representing the Conference and the Academy were chosen from members living in and about New York. The project was seriously handicapped by a late start, only a short time before the 1933 meetings. The interest and enthusiasm aroused in all parts of the country point to large and successful competitions in 1935 and 1936. The experience gained in 1933 and 1934 should aid the new committee to adopt improved procedure for 1935 and 1936.

HOLLIS DANN, *Chairman*.



COMMITTEE ON MUSIC EDUCATION BROADCASTS

Peter W. Dykema, *Chairman*, New York City

Clarence Birchard, Boston, Mass.

George Gartlan, New York City

Hollis Dann, New York City

Osbourne McConathy, Glen Ridge, N. J.

Franklin Dunham, New York City

Victor L. F. Rebmann, Yonkers, N. Y.

THIS COMMITTEE was appointed by President Butterfield on recommendation of the Advisory Committee on Conference Finance. Its purpose and activities have been covered fully in announcements and articles in the Music Supervisors Journal. Six general broadcasts were inaugurated, with the aid of local committees, on Sunday, March 4, with programs each succeeding week until April 8, closing with daily broadcasts from the Chicago Biennial.

The committee wishes to express its appreciation for the coöperation of the local sponsors, the coöperating schools and the pupils who participated in the programs.

Comments and suggestions have been solicited from Conference members as an aid to the committee for formulating its recommendations for possible continuation of music education broadcasts.

The Conference is indebted to the National Broadcasting Company and affiliated stations for facilities afforded for these broadcasts.

PETER W. DYKEMA, *Chairman*.



ADVISORY COMMITTEE ON CONFERENCE FINANCE

Clarence C. Birchard, *Chairman*, Boston, Mass.

Frank A. Beach, Emporia, Kan.

William Breach, Buffalo, N. Y.

Ada Bicking, Indianapolis, Ind.

Frances E. Clark, Camden, N. J. (*Chairman*,

Life Memberships Sub-Committee)

Hollis Dann, New York City

Frances Dickey, Seattle, Wash.

Franklin Dunham, New York City (*Chairman*,

Special Contributions Sub-Committee)

Peter W. Dykema, New York City (*Chairman*,

Special Memberships Sub-Committee)

George H. Gartlan, Brooklyn, N. Y.

Charles E. Griffith, Newark, N. J.

Osbourne McConathy, Glen Ridge, N. J.

Joseph E. Maddy, Ann Arbor, Mich.

William C. Mayfarth, Asheville, N. C.

E. W. Newton, Boston, Mass. (*Chairman*,

Bequests and Endowments Sub-Committee)

Victor L. F. Rebmann, Yonkers, N. Y.

J. Tatian Roach, New York City

C. M. Tremaine, New York City

Paul J. Weaver, Ithaca, N. Y.

Glenn Woods, Oakland, Calif.

Presidents of Sectional Conferences—*ex officio*

ALTHOUGH THE NAME of this Committee classifies it as an advisory rather than functional body, concerned with the financial affairs of the Conference, the Committee has cheerfully accepted assignments received from the president. In the previous biennial term active part was taken in the membership campaign, the Committee assuming responsibility for special memberships concentrating on contributing and life memberships. During the 1932-34 term the Committee has been called upon in connection with a number of matters not directly pertaining to finances—although in the broad sense Conference finances and the financial security of the organization are related to all Conference activities in one way or another. Probably it is due to this latter fact, and also to the fact that the personnel of the committee represents a cross-section of varied interests and wide experience in Conference activities, that the Committee has had opportunity to serve in a broader capacity than is indicated by its name.

Several meetings of the Committee have been held during the past biennial term. At a meeting held in New York in November, Secretary Buttelman was present and reported on the financial and membership status. Discussion ensued as to how the active memberships and other classes of membership enrollments could be increased. The entire field was considered, the most important action being that a "one-dollar" drive as suggested by Mr. Gartlan was recommended. This provided for an installment plan in the drive for active (\$3.00) memberships, with \$1.00 as a partial payment, it being understood that this payment carried with it a year's subscription to the Music Supervisors Journal, the official organ. As an integral part of this discussion Mr. Dykema suggested, as a means of increasing interest in the Conference and securing memberships, that a series of school music broadcasts be instigated. Upon vote of the Committee a plan was suggested and referred to President Butterfield who appointed a special committee on school music broadcasts. Through the activity of Franklin Dunham, in the face of difficulties, that committee has been able to arrange the six Sunday morning programs which have been broadcast over the Blue Network. The series is to be concluded with several broadcasts from the Chicago conference.

A sub-committee, Mr. Dykema, chairman, was appointed to formulate a plan for installment payments on life membership, and for some means of transferring from contributing membership to life membership with a credit for a certain portion of contributing fees paid. The report of the sub-committee is appended.

It was voted to recommend to the various Sectional Conferences that a uniform system of bookkeeping and records be devised in coöperation with the Executive Secretary, so that the books and finances of the National and Sectional Conferences might be handled in such a manner as to facilitate the work of the various treasurers and the headquarters office.

At the meeting held in December, President Butterfield and Secretary Buttelman were in attendance. The report of this meeting is briefly summarized as follows:

(1) A general discussion of Dr. Dann's plan for a Supervisors Chorus for the Chicago conference, particularly in regard to expense, financing, broadcasting, and the Chicago Musicians Union.

(2) A full discussion of the series of radio broadcasts, "Music and American Youth."

(3) Expressions of opinion in regard to possible Executive Committee action on the estimated 1933 budget deficit of \$3,700.00.

(4) Discussion led by President Butterfield regarding outstanding speakers for the Conference program.

(5) Discussion of the plans for the Sunday evening program in charge of Mrs. Clark at the Chicago conference.

Report of the Sub-Committee on Life Memberships

I. Objects of committee report:

- (1) To increase permanent funds for the Conference.
- (2) To increase the number of members who pay more than \$3.00 a year to the Conference.

II. Current pertinent constitutional provisions:

Article V, Section 1.—"Dues for active membership shall be \$3.00, annually, payable on or before January 1 for the ensuing year."

Article V, Section 5.—"Dues for life members shall be \$100.00, payable upon application."

III. Comments:

- (1) To permit life membership dues to be paid in installments, the constitution must be amended.
- (2) To gain active membership privileges for life members during the period while they are paying their dues in installments, the revenues from their payments must be sufficient to yield the \$3.00 annual active membership dues.
- (3) The rapid decline in contributing memberships suggests the desirability of offering a plan whereby they shall be led to continue \$10.00 annual payments by being transformed into life memberships.

- (4) Any installment plan should seek:
- (a) To induce the maximum desirable number to embrace it.
 - (b) To avoid interfering with other desirable membership enlistment or continuance.
 - (c) To be simple and as regular as possible.

IV. *Suggested actions submitted as recommendations to the Executive Committee: To amend Article V, Section 5 of the Constitution to read:*

"Dues for life members shall be \$100.00 payable upon application, or \$25.00 upon application and thereafter \$10.00 or more a year annually until the sum of \$105.00 has been paid."

"Contributing members of two or more years' standing may become life members by paying an additional sum of \$86.00, \$10.00 or more to be paid on application and \$10.00 or more annually thereafter until the sum of \$86.00 has been paid."

CLARENCE C. BIRCHARD, *Chairman*.



COMMITTEE ON SUMMER MUSIC CAMPS

Peter W. Dykema, *Chairman*, New York City

Frank C. Biddle, Wilkesburg, Pa.	Joseph E. Maddy, Ann Arbor, Mich.
Francis Findlay, Boston, Mass.	H. Grady Miller, Greensboro, N. C.
Glenn M. Tindall, Hollywood, Calif.	

THIS IS PRIMARILY a consulting committee the services of which are available to the directors of music camps or any persons interested in institutions of this type. The committee is also prepared to consider applicants wishing to be approved as having complied with the standard specifications for music camps set up in the committee's report of 1930. Up to the present time such recognition has been given to the National Music Camp at Interlochen and the Eastern Music Camp at Belgrade Lakes, Maine. No new applications for such consideration have been received during the past year. The chairman of the committee has had frequent conferences with the management of both the National and Eastern Camps and has recently been consulted regarding the formation of a new camp, the International Music Camp to be located at the Chateaugay Lakes in northeastern New York. However, the organization is still in the formative stage and the committee can make no statement until after the organization has been completed and the plant inspected.

PETER W. DYKEMA, *Chairman*.



SCHOOL EXHIBITS

(Educational Achievements)

FOWLER SMITH, *Chairman*, Detroit, Mich.

Marie D. Boette, Parkersburg, W. Va.	Victorine Hartley, Berkeley, Calif.
Peter W. Dykema, New York City	Joseph E. Maddy, Ann Arbor, Mich.
Ralph W. Wright, Indianapolis, Ind.	

THE COMMITTEE has limited the exhibit material this year to three phases, namely:

- (1) Creative music writing.

(2) Buildings and equipment.

(3) Courses of study.

The consideration which prompted the limitation of the exhibit was the thought that it would probably receive more attention from the members. The material was assembled through the agency of the MUSIC SUPERVISORS JOURNAL and personal solicitation by the chairmen of the Sectional Conference exhibits, and the state chairmen.

Peter W. Dykema has gathered together courses of study in music education in all divisions.

Joseph E. Maddy as chairman of a Research Council sub-committee on buildings and equipment has assembled blue prints, drawings and pictures of music rooms, instrument rooms, music cabinets, and equipment that represent the most satisfactory equipment for music classes. The material is displayed in the Writing Room Corridor on the second floor of the Stevens Hotel.

FOWLER SMITH, *Chairman.*

COMMITTEE ON NECROLOGY

FRANCES E. CLARK, *Chairman*, Camden, N. J.

Mary Weaver McCauley (California-Western), Sausalito, Calif.

Lucy A. Jackson, Clendenin, W. Va.

Grace V. Wilson, Wichita, Kan.

YOUR COMMITTEE on Necrology dedicates the following page to the memory of our beloved members and friends who have passed on since our last report.

FRANCES E. CLARK, *Chairman*.

In Memoriam

"They left such dreams unrealized
They felt they left so much undone
Shall we not pause to count their worth
Before we take their burdens on?"

ROBERT FORESMAN (November 9, 1932).....	Montclair, N. J.
ESTHER GREENE (January 7, 1933).....	Oneonta, N. Y.
HOMER HUBBARD (April 1, 1933).....	Wichita, Kan.
MRS. OSBOURNE McCONATHY (1933).....	Glen Ridge, N. J.
E. JANE WISENALL (July 12, 1933).....	Cincinnati, Ohio
GEORGE SUMNER MORRISON (September 5, 1933).....	Grand Haven, Mich.
THOMAS L. GIBSON (September 23, 1933).....	Baltimore, Md.
MRS. LAURETTA V. SWEESY (October 24, 1933).....	Rialto, Cal.
MRS. JAMES D. PRICE (September 16, 1933).....	Hartford, Conn.
DORIS WILHITE (July 28, 1933).....	Muncie, Ind.
MRS. MYRTLE P. LONG.....	Millville, Del.
LAWRENCE KITZMAN.....	Portage, Wis.
ADA FLEMING (October 7, 1933).....	Chicago, Ill.
J. LEWIS BROWNE (October 23, 1933).....	Chicago, Ill.
MARGARET M. STREETER (December 5, 1933).....	Chicago, Ill.
LEANNA C. CLARK.....	Muskogee, Okla.
CHARLOTTE DEWEY (February 7, 1934).....	Syracuse, N. Y.
JAMES RILEY SMALL (March 3, 1934).....	Chicago, Ill.
A. VERNON McFEE (February 15, 1934).....	Cincinnati, Ohio

Connected With Our Work but Not Supervisors

FREDERICK WOLLE (January 12, 1933).....	Bethlehem, Pa.
ALBERT E. WINSHIP (February 16, 1933).....	Cambridge, Mass.
CHARLES E. WATT (February 24, 1933).....	Oak Park, Ill.
GEORGE B. NEVIN (April 24, 1933).....	Easton, Pa.
ALBERT A. STANLEY (May 25, 1933).....	Ann Arbor, Mich.
MRS. FLORENCE FOX (October, 1933).....	Washington, D. C.
PAUL BLISS (February 2, 1933).....	Oswego, N. Y.
DANIEL PROTHEROE (February 25, 1934).....	Chicago, Ill.

"They have not passed away—
Only the house is gone;
The temple where they dwelt—
Their real selves live on.
Their spirits, now set free
From narrow walls of clay,

Serve as a beacon light
For our own lives each day.
And ever near us tho unseen
The dear departed spirits tread
For all the boundless universe is *life*
There are no dead."

ELEGIE—*Massenet*

PART II

SECTION 2

1934 BIENNIAL CONVENTION

OFFICERS AND EXECUTIVE COMMITTEE

CONVENTION COMMITTEES

GENERAL PROGRAM

SECTION MEETINGS

MUSIC PROGRAMS

MUSIC EDUCATORS NATIONAL CONFERENCE¹

(Twenty-third Meeting—Fourth Biennial)

CHICAGO, ILLINOIS, APRIL 8-13, 1934



Officers and Executive Committee—1932-1934

President—Walter H. Butterfield, Providence, R. I.
First Vice-President—Russell V. Morgan, Cleveland, Ohio
Second Vice-President—Fowler Smith, Detroit, Mich.
Executive Secretary—C. V. Buttelman, Chicago, Ill.

Members at Large

Karl W. Gehrkcns, Oberlin, Ohio
Herman F. Smith, Milwaukee, Wis.

Ernest G. Hesser, Cincinnati, Ohio
R. Lee Osburn, River Forest, Ill.



1934 Convention Committees

General Committee

*William J. Bogan (General Chairman), Superintendent of Schools, Chicago
*Hobart H. Sommers (Executive Chairman), Chicago

*Oscar W. Anderson, Francis L. Bacon, Arthur C. Becker, Agnes M. Benson, Carl Bricken, Gladys M. Easter, Mary M. Farrell, E. E. Gamble, Mrs. Rose L. Gannon, Hyacinth Glomski, Sadie M. Rafferty, Ann Trimmingham, Mary Strawn Vernon, LeRoy Wetzell, Robert J. White, *Herman F. Smith (representing National Board of Directors), *R.

Lee Osburn (representing National Executive Committee), John W. Beattie (representing Council of Past Presidents), *Edith M. Wines (President, In-and-About Chicago Music Supervisors Club), Charles E. Griffith (President, Music Education Exhibitors Association), *Walter H. Butterfield and *C. V. Buttelman, *ex officio*.

Sub-Committees

Planning and Budget Committee (Executive Sub-Committee): Names indicated by asterisk (*) in list above.

Hospitality: Alice L. Garthe, Agnes Benson.

Chicago Night Committee: William J. Bogan, Chairman; Merle Isaac (Orchestra), LeRoy Wetzell (Carl Schurz High School Chorus), Erhardt Bergstrasser (Roosevelt Chorus), Edith M. Wines, Esther Goetz, Hyacinth Glomski, Mildred Bittner, Hazel Lloyd (Girls' Chorus); Hobart Sommers, Gladys Easter (Arrangements); Helen Howe (Boxes).

Conference Dinner: Sadie M. Rafferty, Mrs. Avis T. Schreiber, Mrs. Mabel Swanstrom, Mrs. Blanche Skeath Witherspoon.

In-and-About Chicago Programs: Edith M. Wines, President of the In-and-About Chicago Music Supervisors Club, and the officers and directors of the club. D. Sterling Wheelwright, Vice-President; Vini Fravel, Secretary; Lulu Kilpatrick, Treasurer. Executive Committee: James V. Baar, Hazel Lloyd, Sadie M. Rafferty, Melvin E. Snyder, Robert J. White, Emma Knudson (Membership), Ann Trimmingham (Program), R. Lee Osburn (Festival). Conductors: William D. Revelli, R. L. Osburn, Ann Trimmingham.

Publicity: Esther Goetz.

Principals: George Beers.

Class Piano Committee: Agnes Benson, Esther Grant, Mrs. Mabel Swanstrom, Gail Martin Haake, Helen Curtis, W. Otto Miessner.

Stage Direction: Henry Sopkin, Samuel Fain.

Ushers and Guards: August Pritzlaff.

Housing: Albert H. Gish.

Host Committee for Visiting Students: Charles F. Norris, Chairman, Senn High School Band Parents; J. W. Hoyt, Austin High School Band Parents; Mrs. G. L. Kaufman, Lakeview High School P. T. A.; Wm. Johnson, Lindblom High School Band Parents; Mrs. B. F. Mikuta, Harrison High School Band Parents; Mrs. John Titus, Parker High School Band Parents.

[Note: This committee represents the Chicago Public High School Band and Orchestra Parents Association, Charles F. Norris, president.]

Cooperating Committee from Chicago Art Department (For posters and banquet decorations): Elizabeth Wells Robertson, Chairman; Laura B. Ayers, LaVada Z. Armstrong, Ingeline Bjotveit, Rose Clark, Rose Flynn, Margaret Heath, Gretchen Ilg Gardner, Olive E. Hanson, Rebecca Jackson, Ellen D. Link, Ruth Webb, Beattie H. Weber, Mary T. Wallaser, Eugene Deutsch.

Membership Sub-Committee Chairmen

Chicago High School Division—Hyacinth Glomski; Chicago Suburban Schools Division—Emma Knudson; Instrumental Music Division—John Barabash; Elementary School Division—Mary M. Farrell, Chairman; District Chairmen: Amanda C. Burtness, Mary F. Dooley, Laura E. Hamblen, Mrs. Grace M. Hillis, Mrs. Lillian Lucas, Sarah E. O'Malley, Ethel Sherlock; Parochial Schools Division—Gladys Easter; Chicago Normal College Division—Louise Gildemeister; Private Schools and College Division—Lyravine Votaw; Professional Musicians' Division—Marx E. Oberndorfer; Women's Clubs and Music Clubs Division—Mrs. Rose L. Gannon; Music Trades Division—James V. Sill.

¹ Name changed from Music Supervisors National Conference to Music Educators National Conference, in accordance with action taken at the convention assembled at Chicago, April 12, 1934.

GENERAL PROGRAM

Saturday, April 7

Executive Committee, Music Education Research Council and 1934 Convention Committee meetings.

Sunday, April 8

FORENOON

Registration (fifth floor, Stevens Hotel).

Music Education Research Council meeting. Board of Directors biennial business meeting. Fowler Smith, Second Vice-President, presiding.

AFTERNOON

IN-AND-ABOUT CHICAGO ELEMENTARY SCHOOL CHORUS CONCERT. Ann Tringham, Oak Park, Ill., Conductor; Wm. Hughes, Accompanist (Stevens Hotel Grand Ballroom). (See following pages for music program.)

In-and-About Chicago Music Supervisors Club reception to visiting officers and members of "In-and-About" Supervisors Clubs (North Ballroom). Other visiting members of the National Conference also invited. (See following pages for music program.)

EVENING

COMBINED SERVICE with the Chicago Sunday Evening Club at Orchestra Hall. Through the courtesy of Clifford W. Barnes, President, and Edgar Nelson, Director of Music, the Conference was asked to join in this service. Arrangements for the Conference in charge of the Founders, Frances E. Clark, Chairman.

FOUNDERS SERVICE

Marshall Field & Company Chorus, Edgar Nelson, Conductor.

Introduction—Frances E. Clark.

Collect—William Arms Fisher, Boston.

Marshall Field & Company Chorus.

Remarks—Will Earhart, Director of Music, Pittsburgh Public Schools.

Marshall Field & Company Chorus.

Remarks—Mabelle Glenn, Director of Music, Kansas City, Missouri.

Hallelujah Chorus, from the Messiah (Handel).

CHICAGO SUNDAY EVENING CLUB

Organ Recital, Stanley Martin; Anthem by the Choir.

Doxology.

The Lord's Prayer.

Anthem—The Choir

Scripture—Walter H. Butterfield, Director of Music, Public Schools, Providence, R. I.; President, Music Supervisors National Conference.

Prayer.

Anthem—The Choir.

Announcements—Elmer T. Stevens, Pres., Chas. A. Stevens & Co.

Offertory—The Choir.

Hymn.

Address—*Making Christianity Too Easy*, Dr. Harry Emerson Fosdick, Riverside Church, New York City.

Hymn.

Benediction.

Postlude.

(Music program on following pages.)

Informal Get-Together in the Lounge of the Stevens Hotel. Singing in the Grand Staircase. Haydn M. Morgan, Grand Rapids, Mich., Chairman of Song Assemblies. Leaders: George Oscar Bowen, Tulsa, Okla.; Harper C. Maybee, Kalamazoo, Mich. Accompanists: Mrs. George Oscar Bowen; Geoffrey O'Hara, New York City.

Monday, April 9

FORENOON

Registration. Opening of exhibits, auspices of Music Education Exhibitors Association (fifth floor, Stevens Hotel).

Music Education Achievements Exhibit (second floor lounge and Grand Ballroom foyer). Fowler Smith, Director of Music, Detroit, Chairman.

National Music Supervisors Chorus Rehearsal (Grand Ballroom).

- National Instrumental Ensemble Competitions. Auspices of National School Band Association and National School Orchestra Association, in cooperation with the M.S.N.C. Committee on Instrumental Affairs. Adam P. Lesinsky, Whiting, Ind., and A. R. McAllister, Joliet, Ill., Co-Chairmen.
- Woodwind Quartet Contest (South Ballroom). O. J. Kraushaar, Waupun High School, Waupun, Wis., Contest Director. (See pages following for music program.)
- String Quartet Contest (North Ballroom). Adam P. Lesinsky, Whiting City Schools, Whiting, Ind., Contest Director. (See pages following for music program.)
- OFFICIAL OPENING OF THE CONFERENCE (Grand Ballroom). Walter H. Butterfield, Director of Music, Public Schools, Providence, R. I.; President of the Music Supervisors National Conference, Presiding.
- Harrison High School Band, Chicago. Capt. John H. Barabash, Conductor. (See pages following for music program.)
- Music A Fundamental in General Education—Address of Welcome by William J. Bogan, Superintendent of Schools, Chicago; General Chairman of 1934 Convention Committee.
- Response for the Conference—Clarence C. Birchard, Boston.
- Our Conference—Walter H. Butterfield.
- The Problems of Leisure—Lorado Taft, Chicago.
- Election of Nominating Committee.
- Luncheon Meetings—State Chairmen of the M.S.N.C. (Private Dining Room No. 1); Florence Flanagan, Wisconsin State Chairman, Milwaukee, Presiding. Teachers College Columbia University (West Ballroom).

AFTERNOON

- Woodwind Quintet Contest (South Ballroom). George Waln, Oberlin College, Oberlin, Ohio, Contest Director.
- Brass Ensemble Contest (North Ballroom). J. Irving Tallmadge, Proviso Township High School, Maywood, Ill., Contest Director.
- GENERAL SESSION (Grand Ballroom). Herman F. Smith, Director of Music, Milwaukee, Wisconsin, Public Schools, Presiding.
- University of Wisconsin Woodwind Ensemble, Orien E. Dalley, Director. (See pages following for music program.)
- Social Betterment Through Art—Ernest H. Wilkins, President of Oberlin College, Oberlin, Ohio.
- Arthur Jordan Conservatory Choir, Max T. Krone, Director; Clarence Loomis, Accompanist. (See pages following for music program.)
- Fusion of Art Forces with Life—Frederick M. Hunter, Chancellor of University of Denver.
- Visit the exhibits.

EVENING

- CHICAGO HIGH SCHOOL FESTIVAL CONCERT (Auditorium Theater). Marshall High School Orchestra, Merle Isaac, Conductor; Roosevelt High School Symphonic Choir, Erhardt Bergstrasser, Director; Roosevelt High School Chorus; Chicago High School Festival Girls' Chorus, Edith M. Wines, Director, Esther Goetz and Hyacinth Glomski, Accompanists; Schurz High School Choristers, LeRoy Wetzel, Director. (See pages following for music program.)
- Reception and Dance (Grand Ballroom). Complimentary to the members of the Conference through the courtesy of the Music Education Exhibitors Association.

Tuesday, April 10

FORENOON

- Breakfast meeting—Chairmen of the Section Meetings (Private Dining Room No. 1).
- Visit the exhibits.
- National Music Supervisors Chorus Rehearsal.
- Multiple Ensemble Rehearsals—Woodwind quintets, brass sextets, woodwind quartets and string quartets.
- Section Meetings. (See programs on pages following.)

LUNCHEON MEETINGS

- Sectional Conference Presidents.
- American Choral and Festival Alliance, Mrs. William Arms Fisher, President (West Ballroom). Speakers: Sir Hugh Robertson, Glasgow, Scotland; F. Melius Christiansen, Conductor of St. Olaf Choir; Reinald Werrenrath and others. Chicago Symphonic Choir, Walter Aschenbrenner, Conductor.
- National School Orchestra Association and National School Band Association (Private Dining Room No. 2).

Northwestern University (South Ballroom).

College and University Music Luncheon and Round Table Discussion, Paul J. Weaver, Chairman (Private Dining Room No. 1).

AFTERNOON

Multiple Ensemble Rehearsals.

Visit the exhibits.

GENERAL SESSION (Grand Ballroom). Ada Bicking, Head of Public School Music Department, Arthur Jordan Conservatory of Music, Indianapolis, Ind., Presiding.

Northwestern University Band and Men's Glee Club, Glenn C. Bainum, Director. (See pages following for music program.)

Business Meeting—President Butterfield presiding.

Education Through Music, from the General Viewpoint—Rabbi James G. Heller, Cincinnati.

Central High School (Tulsa, Okla.) A Cappella Choir, George Oscar Bowen, Conductor. (See pages following for music program.)

Education Through Music, from the School Viewpoint—C. H. Lake, Superintendent of Schools, Cleveland, Ohio.

National School Orchestra Association annual meeting (Lower Tower Ballroom).

Visit the exhibits.

EVENING

Founders' Dinner (North Ballroom). Frances Elliott Clark, Chairman.

Program:

Grace Before Meat—William Arms Fisher.

Reading of Creed—Frank A. Beach.

Introduction of Founders and Presidents—Vice-Chairman Thaddeus P. Giddings.

Quartet (Courtesy of Dudley Buck).

The Human Touch—William Arms Fisher.

Announcements—Chairman Frances Elliott Clark.

Felicitations to Founders—Marx Oberndorfer.

Response—Edward B. Birge.

Greetings—D. A. Clippinger.

Response—Mary Strawn Vernon.

Quartet.

Greetings—Dudley Buck.

Response—Charles Miller.

Songs—The Minnesinger—Walther von der Vogelneide.

Echoes from Keokuk.

Groups of Songs—Helen Protheroe.

Toasts—The Founders, Russell V. Morgan; The Conference, Ada Bicking.

Auld Lang Syne—Peter Dykema.

Mixpah.

INSTRUMENTAL ENSEMBLE FESTIVAL. Auspices Instrumental Affairs Committee, in co-operation with the National School Band and Orchestra Associations. Directors: George Wahn, O. J. Kraushaar, Adam P. Lesinsky, J. Irving Tallmadge. Guest Conductors: George Dasch, Austin A. Harding, Lee M. Lockhart. Committee: Joseph E. Maddy, Chairman M.S.N.C. Committee on Instrumental Affairs; A. R. McAllister, President, National School Band Association; Adam P. Lesinsky, President, National School Orchestra Association. (Note: The program for this concert was comprised of selections from list of contest music prepared by the ensembles, and printed on pages following.)

Informal Singing (Grand Staircase). Leaders: John Henry Lyons, Pasadena, Calif.; Marguerite V. Hood, Helena, Mont., Accompanist: Elizabeth Swartz, Baker, Mont.

Wednesday, April 11

FORENOON

Breakfast meetings—Cincinnati Conservatory of Music, alumni and former students (Private Dining Room No. 1). National Music Camp, Esther Goetz, Chicago, Hostess (Private Dining Room No. 4).

National Music Supervisors Chorus Rehearsal (Grand Ballroom).

Visit the exhibits.

NATIONAL HIGH SCHOOL SOLO SINGING CONTEST (South Ballroom). Auspices Committee on Vocal Affairs of the M. S. N. C. and the American Academy of Teachers of Singing, with the cooperation of the Chicago Council of Teachers of Singing. (This was final competition for students who received honor awards in the preliminaries conducted by the Sectional Conferences. Scholarships were awarded the competitors who received highest honor

grade by the following schools: the Eastman School of Music, Rochester, N. Y.; New England Conservatory of Music, Boston; The Institute of Musical Art at the Juilliard School of Music, New York City; The Cincinnati Conservatory of Music, Cincinnati, Ohio; and the Denver College of Music, Denver, Colo.)

Judges—For the Conference, Carol M. Pitts and Mabelle Glenn; For the American Academy of Teachers of Singing, Dudley Buck and D. A. Clippinger; For the Chicago Council of Teachers of Singing, Richard De Young and Thomas N. MacBurney.

Section Meetings. (See pages following for programs.)

LUNCHEON MEETINGS

California-Western School Music Conference (Private Dining Room No. 11), Arthur G. Wahlberg, President.

Eastern Music Supervisors Conference (North Ballroom), Laura Bryant, President.

Committee: George Lindsay (Chairman), Anna McInerney, Wilbert Hitchner, Toastmaster: Russell Carter.

North Central Music Supervisors Conference (Boulevard Room), Fowler Smith, President.

Northwest Music Supervisors Conference (Private Dining Room No. 10), Charles R. Cutts, President.

Southern Conference for Music Education (West Ballroom), J. Henry Francis, President; Chairman, Louis Henry Horton.

Southwestern Music Supervisors Conference (South Ballroom), Frances Smith Catron, President.

AFTERNOON

Visit the exhibits.

Solo Singing Contest (West Ballroom).

Section Meetings (see pages following for programs).

Visit the exhibits.

Delta Omicron Tea (Private Dining Room No. 4).

Dinners: Phi Mu Alpha Sinfonia Central Province convention—initiation and dinner (Auditorium Hotel). Sigma Alpha Iota—initiation (Tower Ballroom). Mu Phi Epsilon Dinner Meeting (Cordon Club). Chicago High School Music Teachers Club informal dinner and get-together, to which out of town Conference members were invited.

EVENING

IN-AND-ABOUT CHICAGO HIGH SCHOOL FESTIVAL CONCERT (Auditorium Theater). In-and-About Chicago High School Orchestra, William D. Revelli, Conductor; Walter Damrosch, Guest Conductor. In-and-About Chicago High School Chorus, Robert Lee Osburn, Conductor; Sir Hugh Robertson, Guest Conductor; Burton Lawrence, Accompanist. (See pages following for music program.)

Informal Singing in the Grand Staircase. Leaders: Richard W. Grant, State College, Pa.; Lawrence G. Nilson, Atlanta, Ga. Accompanist: Helen Leavitt, Boston.

Thursday, April 12

FORENOON

National Music Supervisors Chorus Rehearsal (Grand Ballroom). Also rehearsal of the Auxiliary Chorus.

Visit the exhibits.

GENERAL SESSION (Grand Ballroom). Russell V. Morgan, Director of Music, Cleveland; First Vice-President, M.S.N.C., Presiding.

Augustana College Choir, Rock Island, Ill. Henry Veld, Conductor. (See pages following for music program.)

Biennial Business Meeting and Election of Officers. President Butterfield, Presiding.

Adjudicators and Adjudication—Sir Hugh Robertson, Glasgow, Scotland.

LUNCHEON MEETINGS

American Music and American Composers' Round Table, Eric DeLamarter, Chairman (Private Dining Room No. 1).

Music Appreciation, Sadie M. Rafferty, Chairman (South Ballroom).

Crane Department of Music, 50th Anniversary of Founding of School of Music, State Normal School, Potsdam, N. Y. Helen M. Hosmer, Chairman.

AFTERNOON

Visit the exhibits.

Section Meetings (see pages following for programs.)

New York University Reception (Lower Tower Ballroom).

EVENING

BIENNIAL DINNER of the Music Supervisors National Conference (Grand Ballroom).

Committee in charge of arrangements: Sadie M. Rafferty, Evanston, Ill.; Mrs. Avis T. Schreiber, Mrs. Blanche Skeath Witherspoon, Mrs. Isabel Swanstrom.

Toastmaster—Rudolph Ganz, President, Chicago Musical College.

Progress in Musical Education—William J. Bogan.

The New Culture and the New Era—Phillip LaFollette, former governor of Wisconsin.

Chicago A Cappella Choir, Noble Cain, Conductor. (See pages following for music program.)

Informal Singing in the Grand Staircase. Leaders: Francis Findlay, Boston; Helen McBride, Louisville, Ky. Accompanist: Maryland Calvert, Louisville, Ky.

Friday, April 13

MORNING

National Committee on Music in Education breakfast meeting (Colchester Grill), Frances Elliott Clark, Chairman.

Visit the exhibits.

National Music Supervisors Chorus Rehearsal (Auditorium Theater).

GENERAL SESSION (Grand Ballroom). Grace V. Wilson, Director of Music, Wichita, Kan., Presiding.

Chicago Public Schools Elementary Chorus. Mrs. Avis T. Schreiber, Supervisor of Music in the Chicago Elementary Schools, Conductor; Beulah Peterson, Accompanist. (See pages following for music program.)

The Relations of the Arts to the Purposes of Democracy—Alexander J. Stoddard, Superintendent of Schools, Providence, R. I.

Central High School A Cappella (Omaha, Neb.), Carol Marhoff Pitts, Conductor. (See pages following for music program.)

Our Problems and Our Progress—Five-minute addresses by Presidents of the six Sectional Conferences.

AFTERNOON

Life Membership Luncheon Meeting. Frances Elliott Clark, Chairman (Private Dining Room No. 2).

Visit the exhibits.

GENERAL SESSION (Grand Ballroom), Osbourne McConathy, Chairman Committee on Music and Leisure Time, Presiding.

Grand Rapids (Mich.) Junior College Trombone Quartet. (See pages following for music program.)

Symposium—"The Conference and the Leisure Time Problem."

Music and the New Leisure—Introduction to the subject by Eugene T. Lies, National Recreation Association.

Discussion Speakers—Harry F. Glone, Supervisor of Community Music, Recreation Commission, Cincinnati, Ohio; Mrs. William Arms Fisher, President, The American Choral and Festival Alliance; August J. Pacini, Lions International; Pierre V. R. Key, Editor, Musical Digest; Mayme E. Irons, National Congress of Parents and Teachers; Mrs. Elmer James Ottaway, President, National Council of Women, First Vice-President National Federation of Music Clubs.

Discussion continued from the floor.

Chicago Association of Commerce Glee Club, Arthur Dunham, Conductor; William Summer, Accompanist. (See pages following for music program.)

EVENING

NATIONAL MUSIC SUPERVISORS CHORUS CONCERT (Auditorium Theater). Hollis Dann, Conductor, assisted by Lane High School Orchestra, Chicago, Oscar W. Anderson, Conductor. (See pages following for music program.)

Informal Singing in the Grand Staircase. Leaders: J. A. Breese, Oshkosh, Wis.; John C. Kendel, Denver, Colo. Accompanists: Glenn C. Bainum, Evanston, Ill.; G. A. Grant-Schaefer, Chicago.

SECTION MEETINGS

Twenty-third Meeting (Fourth Biennial)
Chicago, Ill., April 8-13, 1934

Tuesday Morning, April 10

VOCAL MUSIC, JUNIOR AND SENIOR HIGH SCHOOLS. Russell Carter, Supervisor of Music, State of New York, Albany, Chairman (North Ballroom).

Whiting (Ind.) Junior High School Chorus, George Calder, Director. (See pages following for music program.)

The Junior High School Chorus—Kenneth G. Kelley, Supervisor of Music, Schenectady, N. Y.

The Inclusive Chorus in the High School, Laura Bryant, Director of Music, Ithaca, N. Y.

Lindblom High School (Chicago) A Cappella Choir, David Nyvall, Jr., Director. (See pages following for music program.)

The Organization and Maintenance of the A Cappella Choir, Ebba H. Goranson, Supervisor of Music, Jamestown, N. Y.

After High School—What?—Helen M. Hosmer, State Normal School, Potsdam, N. Y.

The Madrigal Singers of the State Normal School, Potsdam, N. Y., Helen M. Hosmer, Director. (See pages following for music program.)



MUSIC IN THE PAROCHIAL SCHOOLS. Sister Mary Antonine, O. P., Director of the Department of School Music, Rosary College, River Forest, Ill., Chairman (Grand Ballroom).

Sixth Grade Chorus from the schools conducted by the Sisters of Mercy, Sister Mary Adele, Director. (See pages following for music program.)

Eighth Grade Chorus from Saint Sabina, Saint Brendan, and the Visitation Schools. Conducted by the Dominican Sisters, Sister Mary Antonine, Director. (See pages following for music program.)

Saint Giles Surplined Choir (Oak Park, Ill.), Sister Margaret Mary, Director. (See pages following for music program.)

The Spirit of Sixteenth Century Polyphonic Music—Reverend Edwin V. Hoover, S. T. B., D. Mus.

The Cardinal's Cathedral Choristers, Reverend Edwin V. Hoover, Director. (See pages following for music program.)

The Value of Music in Education—Reverend D. F. Cunningham, LL.D., Superintendent of the Archdiocesan Schools of Chicago.



RURAL SCHOOL MUSIC. Ada Bicking, Director of School Music Department, Arthur Jordan Conservatory of Music, Indianapolis, Ind., Chairman (South Ballroom).

Glenville High School (Cleveland, Ohio) Woodwind Quintet, Ralph E. Rush in charge.

Panel Discussion:

High and Low Spots in Rural School Music—Ada Bicking.

The Normal School's Responsibility in Rural School Music—Marguerite V. Hood, State Supervisor of Music, Helena, Mont.

The Relationship of Music in the Rural Schools to the Four H Movement—Catharine E. Strouse, Kansas State Teachers College, Emporia.

Music Theory in the Rural Schools—Edith M. Keller, State Supervisor of Music, Columbus, Ohio.

Music Objectives and Attainments for the Consolidated Schools—Samuel T. Burns, County Supervisor of Music, Medina, Ohio.

How Can Present Obstacles be Removed and Situations be Improved?—M. Claude Rosenberry, State Supervisor of Music, Harrisburg, Pa.

Voice Problems in the Ungraded School—Irene L. Schoepfle, Santa Ana, Calif.

The Texas State Plan of Music Education—Marie Finney, Camden, N. J.

Supervisory Programs in Small Units as Contrasted with Large Areas—Grace P. Woodman, Asheville, N. C.

Radio Instruction for Rural Schools Demonstrated—Joseph E. Maddy, University of Michigan, Ann Arbor.

Deductions and Suggestions—Frank A. Beach, Kansas State Teachers College, Emporia; Edwin Stringham, Teachers College, Columbia University, New York City.



COLLEGE AND UNIVERSITY MUSIC. Glen Haydon, University of California, Berkeley, Chairman (Private Dining Room No. 2).

John Adams High School (Cleveland, Ohio) String Quartet, Amos G. Wesler in charge.

Introductory Remarks by the Chairman.

The Place of Music in the Curriculum—Dean Gordon J. Laing, University of Chicago.

Musicology in the American University—Otto Kinkeldey, Cornell University, Ithaca, N. Y.

Music—American compositions for piano and clarinet. Burnet C. Tuthill, clarinet; Rudolph Reuter, piano. (See pages following for music program.)

Music in the Liberal Arts Program—Carl Bricken, University of Chicago.

Luncheon—Round table discussion led by Paul J. Weaver, Cornell University, Ithaca, N. Y.



MUSIC SUPERVISION. Russell V. Morgan, Director of Music, Cleveland, Ohio; Associate Professor of Music, Western Reserve University, Chairman (West Ballroom).

Introduction to the topic by the chairman.

The Function of Inspection—T. P. Giddings, Minneapolis, Minn.

The Function of Research—John W. Beattie, Acting Dean, School of Music, Northwestern University, Evanston, Ill.

The Function of Teacher Training—Herman F. Smith, Director of Music, Milwaukee.

The Function of Guidance—John C. Kendel, Director of Music, Denver, Colo.

The Function of Administration—George L. Lindsay, Director of Music Education, Philadelphia.

Discussion—Led by Edith M. Keller, State Supervisor of Music, Columbus, Ohio; M. Claude Rosenberry, Fowler Smith, Director of Music, Detroit, Mich.; Ralph W. Wright, Director of Music, Indianapolis, Ind.



Wednesday Morning, April 11

INSTRUMENTAL MUSIC—JUNIOR AND SENIOR. Charles B. Righter, State University of Iowa, Iowa City, Chairman (North Ballroom).

Some Aspects of the Marching Band—Mark H. Hindsley, Supervisor of Instrumental Music, Cleveland Heights, Ohio.

Higher Standards for the School Orchestra—George Dasch, Conductor Chicago Little Symphony Orchestra, Chicago.

Lane Technical High School String Octet (Chicago), Oscar W. Anderson, Director. (See pages following for music program.)

Community Service Through Instrumental Music—William D. Revelli, Supervisor of Instrumental Music, Hobart, Ind.

The 1934 National Orchestra Contest—Adam P. Lesinsky, Supervisor of Instrumental Music, Whiting, Ind.; President, National School Orchestra Association.

Lane Technical High School Woodwind Quintet, Oscar W. Anderson, Director. (See pages following for music program.)

The 1934 National Band Contest—A. R. McAllister, Joliet Twp. High School, Joliet, Ill.; President National School Band Association.

The Place of the Band in the Making of a Musical People—Lee M. Lockhart, Supervisor of Instrumental Music, Pittsburgh, Pa.



MUSIC THEORY IN THE HIGH SCHOOLS. Francis Findlay, Head Public School Music Department, New England Conservatory of Music, Boston, Chairman (Private Dining Room No. 2).

Introductory Remarks by the Chairman.

Final Report of the Committee on Music of the Secondary Education Board, Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University.

Comment on this Report Stimulating Discussion from the High School Angle—Karl W. Gehrken, Oberlin College, Oberlin, Ohio.

Comment on This Report Stimulating Discussion from the College Entrance Angle—Paul J. Weaver, Head of Music Department, Cornell University, Ithaca, N. Y.

The Importance of Solfege as a Secondary School Subject—Melville Smith, Professor of Music, Western Reserve University, Cleveland, Ohio.



MUSIC ADMINISTRATION. George H. Gartlan, Director of Music, New York City, Chairman (West Ballroom).

The Committee on Music Administration requested the presence of all persons connected with the administration of music in schools, populations of one hundred thousand and over. Previous discussions of the committee, and the meeting of this group will, it is hoped, lead to the preparation of a general statement relating to the administration problems faced by directors of music in these larger cities. It is hoped to present constructive recommendations which will be of value to superintendents and others interested in orderly administration and efficient procedure.

ELEMENTARY MUSIC—GENERAL. Mary E. Ireland, Director of Music, Sacramento, Calif., Chairman (Grand Ballroom).

Theme: Keeping a Sound Music Program as an Essential Part of Elementary Education.

Demonstration—Second and Third Grade pupils from Wheaton, Ill., Margaret Dirks, Supervisor. (See pages following for music program.)

Demonstration—Cicero (Ill.) Sixth-Grade Chorus, Lulu Kilpatrick, Supervisor. (See pages following for music program.)

Seeing Beauty in Music as the First Essential—Jessie Carter, University of Chicago.

Determining a Fair Balance Between Music Reading and Skills and Social and Recreational Singing—Margaret Taylor Shepard, Supervisor of Music, Riverside, Ill.

The Integrated Educational Program—Will Earhart, Director of Music, Pittsburgh, Pa.

Maywood (Ill.) Junior Band, Wesley Shepard, Director. (See pages following for music program.)



Wednesday Afternoon, April 11

ELEMENTARY SCHOOL CHOIRS. Ernest G. Hesser, Director of Music, Cincinnati, Ohio, Chairman (North Ballroom).

Knickerbocker Elementary School (Chicago) Boys' Choir, Mary Schneider, Director. (See pages following for music program.)

Ability Grouping in Music Education—The Elementary Choir—Ernest G. Hesser.

The Elementary Choir—Its Organization and Administration—Howard N. Hinga, Supervisor of Elementary Music, Rochester, N. Y.

The Ryder Elementary School Choir (Chicago), Margaret K. Dalton, Director. (See pages following for music program.)



ELEMENTARY SCHOOL INSTRUMENTAL MUSIC. Helen M. Hannen, Supervisor of Music, Cleveland, Ohio, Chairman (South Ballroom).

Introduction to the Topic by the Chairman.

Demonstration—Coöperative Violin Class Teacher, Wilfred Schlager, Kansas City, Mo. (Pupils from LaGrange, Ill., Mildred Repke in charge.)

Demonstration—Sight Reading for Woodwind Ensembles, Glenn Ford, Joliet, Ill. (Group of twenty boys from the Joliet, Ill., City Schools.)

Presentation of Various Instrumental Instruction Problems:

Organization of Tuition Classes—Sherman Clute, Rochester, N. Y.

Organization of Free Classes—Fowler Smith, Detroit, Mich.

Problems of Class Instruction from the Teaching Standpoint—Lena Milam, Beaumont, Texas.

Materials and Equipment for the Instrumental Class—LaVerne Irvine, Westchester, Pa.

Materials and Equipment for the Orchestra—Grace Wade, Los Angeles.



RESEARCH IN EDUCATION. Jacob Kwalwasser, Professor of Music Education, Syracuse University (Private Dining Room No. 2).

Music Research and Modal Counterpoint—Glen Haydon, University of California, Berkeley.

Brief Report of a Prediction and Guidance Program in School Music—Ruth Larson, Music Psychologist, Public Schools, Rochester, N. Y.

Research Applied to Creative Music and the Power with Rhythmic Notation—Susan T. Canfield, Carnegie Institute of Technology, Pittsburgh, Pa.

The Influence of the Study of Musical Talent on Trends in Music Education—William S. Larson, Chairman of the Music Education Department, Eastman School of Music, Rochester, N. Y.

An Experimental Study of Intelligence, Music Talent and Music Achievement as They Influence the Music Program of the Junior High School—Mary Ethel Wise, Director of Music, Theodore Roosevelt Junior High School, Syracuse, N. Y.



CLASS PIANO DEMONSTRATION. Agnes Benson, Supervisor of Music in the Elementary Schools, Chicago, Chairman (Grand Ballroom). Committee: Helen Curtis, Esther Grant, Gail Martin Haake, Otto Miessner, Mabel B. Swanstrom.

Beginning Work—Programs offered by pupils having had two years class instruction or less.

Advanced Work—Programs offered by pupils having had two years or more class instruction.

Senior High School Work—Class piano in the senior high schools, showing attitudes established by (a) after-school classes, (b) inter-curricular school classes.

Private Study—Short demonstration showing the department of talent inspired by class piano work in the schools and followed up by instruction from private teachers, resulting in the enjoyment of music during leisure hours.



VOICE TRAINING CLASSES. Ralph W. Wright, Director of Music, Indianapolis, Ind., Chairman (West Ballroom).

Demonstration—The Voice Training Class—Frederick H. Haywood, Teacher of Voice, New York City, Member American Academy of Teachers of Singing. Pupils for demonstration from Hyde Park High School (Chicago). O. E. Robinson, Supervisor of Music.

Voice Training as a Basis for High School Choirs—Alfred Spouse, Supervisor of High School Vocal Music, Rochester, N. Y.

Demonstration—Voice Training in the Glee Club Period—George Oscar Bowen, Director of Music, Tulsa, Okla.; The Central High School A Cappella Choir (Tulsa) Mr. Bowen, Conductor.

Benefits of Choral Singing—Marshall Bartholomew, Director of Yale Glee Club, New Haven, Conn.; member, American Academy of Teachers of Singing.



Thursday Afternoon, April 12

VOCAL ENSEMBLES. Carol M. Pitts, Director of Music, Central High School, Omaha, Neb., Chairman (North Ballroom).

Possibilities in the Development of Small Vocal Ensembles in the Junior High School—Discussion by Lawrence Yingling, Winnetka, Ill. Illustrated by the Boys' Choir of the Junior High School (unchanged voices), and the Boys' Glee Club of Skokie School, Winnetka. (See pages following for music program.)

Possibilities in the Development of Small Vocal Ensembles in the Senior High School—Discussion led by Mrs. Marian Cotton, New Trier Township High School, Winnetka. Illustrated by New Trier Boys' Octet, Winifred Mickey von Neding, Director. (See pages following for music program.)

Possibilities in the Development of Small Vocal Ensembles in the University—Discussion by Mack Evans, Director of the Chicago University Choir. Illustrated by the Midway Singers, Mack Evans, Director. (See pages following for music program.)

Vocal Ensembles in the Large City System—Russell V. Morgan, Director of Music, Cleveland, Ohio.

Choral Writing by Contemporary American Composers—Discussion by Jacob A. Evanson, Professor of Choral Music, Western Reserve University, Cleveland, Ohio. Illustrated by the Western Reserve University Singers. (See pages following for music program.)



TEACHER TRAINING. Karl W. Gehrkens, Oberlin Conservatory of Music, Oberlin, Ohio, Chairman (South Ballroom).

DePaul Ensemble. (See pages following for music program.)

Psychology: The Foundation of Teaching—James L. Mursell, Professor of Psychology, Lawrence College, Appleton, Wis.

Training School Music Teachers: The Story of a Questionnaire—Edna MacEachern, State Teachers College, Upper Montclair, N. J.

Musicianship: The Most Important Item in the Training of the Music Teacher—George H. Gartlan, Director of Music, New York City.



FESTIVALS AND CONTESTS. Helen McBride, Louisville, Ky., Chairman (West Ballroom). *An Outlook on Festivals and Contests*—C. M. Tremaine, Director, National Bureau for the Advancement of Music, New York City.

The Festival Contest—Adam P. Lesinsky, President, National School Orchestra Association, Whiting, Ind.

Discovering and Developing Vocal Talent in the High Schools Through Contests—Thomas N. MacBurney, President of Chicago Council of Teachers of Singing, Chicago.

The Importance of Contest Management—Edgar B. Gordon, Professor of Music, University of Wisconsin, Madison.

Constructive Comment from the Judge—Max T. Krone, Director of Arthur Jordan Conservatory of Music, Indianapolis, Ind.

Keeping the Festival Vital and the Contest Educational—Frank A. Beach, Chairman, National Conference Committee on Contests and Festivals, Emporia, Kan.

Discussion—Contests and Festivals in Various Sections: Iowa, Charles B. Righter, University of Iowa; Kentucky, Mildred Lewis, University of Kentucky; Colorado, John C. Kendel, Denver; Pennsylvania, M. Claude Rosenberry; New England States, Harry E. Whittemore, Somerville, Mass.; Ohio, Louis Pete, Ashland; Rural Contests, Elsie Thrasher, Kansas State Teachers College, Emporia.

- MUSIC APPRECIATION.** Sadie M. Rafferty, Director of Music, Evanston Township High School, Evanston, Ill., Chairman (Grand Ballroom).
- The Present Trend in Music Appreciation in Lower Grades*—Lillian L. Baldwin, Director of Music Appreciation, Public Schools, Cleveland, Ohio.
- Music Appreciation as Applied to a Singing Lesson*—Mabelle Glenn, Director of Music, Kansas City, Mo. Demonstration by seventh-grade class from Evanston Elementary School, Miss Leaming, teacher; John W. Beattie, supervisor.
- Music Appreciation as an Integral Part of the Orchestra Program*—George Dasch, Director, Chicago Little Symphony Orchestra. Demonstration by Winnetka Community Orchestra, Marian Cotton, Director. (See pages following for music program.)
- How Music Appreciation May Function in the Leisure Time Movement*—Geoffrey O'Hara, New York City.



- MUSIC INSTRUCTION BY RADIO.** Louis Woodson Curtis, Director of Music, Los Angeles, California, Chairman (N.B.C. Studios, Chicago).
- Introduction to the Topic by the Chairman.
- Demonstration of Class Teaching by Radio**—Joseph E. Maddy, University of Michigan, Ann Arbor. Note: Mr. Maddy's demonstration was given with classes from Michigan village and rural schools who have actually participated in this radio instruction. The demonstrations were intended to show just how these radio lessons are given and received, and included (a) Beginning singing class lesson; (b) Advanced singing class; (c) Beginning string class; (d) Advanced string class; (e) Beginning band class; (f) Advanced band class; (g) Combined classes: string and band; string band and vocal. Waldo Abbot, Director of Broadcasting, University of Michigan, assisted Mr. Maddy in management of physical arrangements. The participants numbered more than 200 pupils from Michigan schools coming to Chicago to provide the "laboratory" for this demonstration.
- Three Years of Elementary Radio Music Instruction*—Myrtle Head, Supervisor of Music, Cleveland, Ohio.
- Music Education from the Viewpoint of the Broadcasting Company*—Judith Waller, Education Department, N.B.C., Chicago.
- Discussion—Problems in Radio Music Education.* Led by Edgar B. Gordon, University of Wisconsin, Madison; Chairman, National Conference Committee on Radio in Music Education.

MUSIC PROGRAMS

Twenty-third Meeting (Fourth Biennial)

Chicago, Ill., April 8-13, 1934

VOCAL

ARTHUR JORDAN CONSERVATORY CHOIR, Indianapolis, Ind.

Program—Christ Lay in Death's Dark Prison, from the Easter Cantata No. 4 (Bach); Dancer of Dreams (Clarence Loomis); Prince's Day, Choral Cycle "Erin" (Clarence Loomis); America XI, for Chorus and Narrator (Clarence Loomis).

AUGUSTANA COLLEGE CHOIR, Rock Island, Ill.

Program—Valse Triste (Sibelius); On the Steppe (Gretchaninoff); Dawn (Curran); O Blest Are They (Tschaikowsky); Wake Up Sweet Melody (Cain); Fireflies (Russian Folk Song); Wake, Awake for Night is Flying (Arr. Christiansen—Nicolai).

CARDINAL'S CATHEDRAL CHORISTERS, THE, Chicago.

Program—Credo, from the Mass of Pope Marcellus (Palestrina); Miserere (Allegri); Tu es Petrus (Perosi).

CENTRAL HIGH SCHOOL A CAPPELLA CHOIR, Omaha, Nebraska.

Program—In Mirth and in Gladness (Niedt); Lost in the Night (Christiansen); The Brook (Arkhangelsky); Sunrise (Taneyek); Sanctus, from the Great B Minor Mass (Bach); The Plume Grass (Sahknovsky).

CENTRAL HIGH SCHOOL A CAPPELLA CHOIR, Tulsa, Oklahoma.

Program—Break Forth, O Beauteous, Heavenly Light (Bach); Cherubim Song (Tschaikowsky); Cherubic Hymn (Gretchaninoff); Ave Maria (Arcadelt); Hosanna (Christiansen); When Allen A Dale Went Hunting (de Pearsall); My Lovely Celia (Munro-Luvaan); Nina (Gnotov-Krone); Hospodi Pomilui (Lvovsky).

CHICAGO A CAPPELLA CHOIR.

Program—Gloria in Excelsis (Thompson); Wake Up Sweet Melody (Noble Cain); Couldn't Hear Nobody Pray (Negro Spiritual, arr. Noble Cain); The Spirit Also Helpeth Us (Bach); Sighs (Borowski); Every Time the Wind Blows (Lucas); O God Hear My Prayer (Gretchaninoff).

CHICAGO ASSOCIATION OF COMMERCE GLEE CLUB, Chicago, Illinois.

Program—Now Let Every Tongue Adore Thee (Bach); Minstrel Song, Circa 1250 A. D. (LaHale); Galway Piper (Old Irish, arr. Davison); The Scissors Grinder (Bornschein); Plantation (Steiner); Mascot of the Troop (Herbert).

CHICAGO HIGH SCHOOL FESTIVAL CONCERT.

Marshall High School Orchestra—Overture, "Euryanthe" (von Weber); Minuet, for strings (Bolzoni-Rissland); Finale—Symphony IV (Tschaikowsky).

Roosevelt High School Symphonic Choir—Panis Angelicus (Palestrina); Cherubic Hymn (Gretchaninoff); The Ticking Trio (Martini).

Roosevelt High School Chorus—It's Me O Lord (Cain); Ecce Sacerdos Magnus (J. Lewis Browne).

Chicago High School Festival Girls' Chorus—God is My Guide (Schubert); My Bonnie Lass (German); In Port (Cain); The Pedlar (Williams); See the Happy Lovers, from "Myrtle in Arcadia" (Hadley); Let All my Life be Music (Spross).

Schurz High School Choristers—Invocation (Maunder); Sanctus e Benedictus (Wetzel); I Arise from Dreams of Thee (Wetzel); Madrigal (Wetzel); Keep in the Middle of the Road (arr. Bartholomew); Lord, Bring that Sinner Home (Clark).

CHICAGO PUBLIC SCHOOLS ELEMENTARY CHORUS.

Program—Songs of Chicago Town: City of the Lake, Chant of the Iron Horses (J. Lewis Browne); The Quiet Night (Franz Abt); By the Singing Water (Slovak Folk Song); The Eagle (Johannes Brahms); The Gavotte (Gaston Lemaire); Hail, Bright Abode (Richard Wagner).

CICERO (ILL.) SIXTH GRADE CHORUS.

Program—Twinkle, Twinkle Little Star (Rathbone); The Scissor-man (Rathbone); On Wings of Music (Mendelssohn); Hungarian Dancing Song (Hungarian Folk Song); The Blue Bells of Scotland (arr. Dunhill); The Little Turtle (John Alden Carpenter).

EIGHTH GRADE CHORUS, from St. Sabina, St. Brendan and the Visitation Schools.

Program—Elegy (Baldwin); Song of the Skylark (Vernon); At Nightfall (Baldwin).

IN-AND-ABOUT CHICAGO ELEMENTARY SCHOOL CHORUS.

Program—Chorus: Jesu Joy of Man's Desiring (Bach-Whittaker); On the Bridge of Avignon, French Folk Song (Arr. Treharne); Up the Airy Mountain (Rathbone); The Girl I Left Behind Me, English Song (Arr. Dunhill); The Children's Prayer, Lithuanian Folk Song (Arr. Treharne); Morris Dance, English Song (Arr. Dunhill). *Girls' Chorus*: The Shining Stars (Rathbone); Little Moth (Leoni). *Boys' Chorus*: Star Lullaby, Polish Folk Song (Arr. Treharne); John Peel, Cumberland Melody (Arr. Dunhill). *So-*

prano Solo: Where'er You Walk (Handel); Hedge-roses (Schubert). *Piano Solo*: Serenade of the Doll (Debussy); Alabiiefs Nightingale (Liszt). *Violin Solo*: Poem (Fibisch); *Guitarre* (Mazykowski).

IN-AND-ABOUT CHICAGO HIGH SCHOOL CHORUS (In-and-About Chicago High School Festival Concert).

Program—O Filii et Filiae (O Sons and Daughters), Easter Chant—A Cappella (Traditional French); Hallelujah, from the Easter Cantata, "Christ Lay in Bonds of Death" (Bach); The Cloud (Percy E. Fletcher); Celtic Hymn, The Outgoing of the Boats (Hugh S. Robertson); Stars Lead Us Ever On, Sioux Tribal Carol (Arr. Harvey Gaul); How Lovely is Thy Dwelling Place, from "The Requiem" (Brahms); High Barbary (Traditional Chantey, Arr. Arthur E. Hall); Howdy Do Mis' Springtime (Guion-Andrews); Just as the Tide Was Flowing (Arr. R. Vaughan Williams); Maiden Fair, O Deign to Tell, Humorous Serenade (Joseph Haydn); The Cossack, Ukrainian Folk Song (Arr. Alexander Koshetz).

IN-AND-ABOUT CHICAGO HIGH SCHOOL FESTIVAL CONCERT (see In-and-About Chicago High School Chorus and In-and-About Chicago High School Orchestra for programs).

IN-AND-ABOUT CHICAGO MUSIC SUPERVISORS CLUB RECEPTION.

Program—The Coffee Cantata, Humorous (Johann Sebastian Bach).

KNICKERBOCKER ELEMENTARY SCHOOL BOYS' CHOIR, Chicago.

Program—Dutch Serenade (S. deLang-Bos); The Travellers' Return (Fletcher); A Shepherd Kept Sheep (Thiman); Old King Cole (Dunhill); Pale Moon (Logan); Thanks Be to God (Dickson).

LINDBLOM HIGH SCHOOL A CAPPELLA CHOIR, Chicago.

Program—In Dulci Jubilo (arr. Christiansen); Ave Regina Caelorum (Torres); From Heav'n Above (Schumann-Christiansen); Lost in the Night (arr. Christiansen); Celtic Hymn (Hugh Robertson); Grant Unto Me the Joy (Brahms).

MADRIGAL SINGERS OF THE STATE NORMAL SCHOOL, Potsdam, N. Y.

Program—Fire, Fire My Heart! from "The First Set of Ballets" published 1595 (Thomas Morley); Adieu, Sweet Amarillis, from "The First Set of Madrigals" 1598 (John Wilbye); O Bone Jesu (Palestrina); Tenebrae factae sunt (Palestrina); There is an old Belief motet for the group, "Songs of Farewell" (Sir C. H. H. Parry); The Turtle Dove (Folk Song arr. Vaughan Williams); Cherubim Song No. 7 from the Russian Church (arr. Tchaikowsky-Bortnyansky).

MARSHALL FIELD & COMPANY CHORUS, Chicago (Founders Service).

Program—Lift Up Your Heads, from the Messiah (Handel); Silent Strings (Men's voices—Bantock); Finnish Lullaby (Women's Voices—Palmgren); Finale from "Faust" (Gounod); His Yoke is Easy, from the Messiah (Handel); Hallelujah Chorus, from the Messiah (Handel); Hymn of Thanks (Kremsner); The Angelus (Elgar); The 150th Psalm (Cesar Franck); Hail Bright Abode (Tannhauser). Postlude—March (Mendelssohn).

NATIONAL MUSIC SUPERVISORS CHORUS, assisted by Lane Technical High School Orchestra, Chicago.

Program—Part I: Toccata and Fugue, D Minor (Transcr. for orchestra by Adolph Hoffmann-Bach); Excerpts from Motet "Jesu, Priceless Treasure" Choral—Jesu, Priceless Treasure, Chorus—Death I Do Defy Three (Bach); Psalm CXLVIII (Gustav Holst). Part II (Nationwide Broadcast over NBC Network): Listen to the Lambs (R. Nathaniel Dett); Reveries (A. M. Storch); Say, Watchman, What of the Night? (Sir Arthur Sullivan); My Lord, What a Mornin' (Negro spiritual—arr. H. T. Burleigh); Sleep, Little Baby, from "Slumber Songs of the Madonna" (Colin Taylor); Lift Thine Eyes (Arr. Ralph L. Baldwin-Frederick Logan); Annie Laurie (Scotch Melody—arr. Arthur Edward Johnstone); Emitte Spiritum Tuum (Fr. Jos. Schuetky). Part III: By Babylon's Wave—Combined Chorus and Orchestra (Charles Gounod); The Holly and the Ivy (Traditional Carol—arr. Eric H. Thiman); Lullaby (Joseph W. Clokey); Mountains (arr. Alexander Aslanoff—Oscar Rasbach); *Souls of the Righteous (T. Tertius Noble); *How Blest Are They (Tchaikowsky); Hallelujah from "The Messiah"—Combined Chorus and Orchestra (Handel).

NEW TRIER BOYS' OCTET, New Trier Township High School, Winnetka, Ill.

Program—In These Delightful Pleasant Groves (Purcell); Gute Nacht (German Folk Song); Touro-lour-louro (Gurgundian Air); Maiden Fair (Haydn); Po' ol' Lazurus (Negro Work Song).

NORTHWESTERN UNIVERSITY BAND AND MEN'S GLEE CLUB. (See instrumental music programs.)

PAROCHIAL SCHOOL MUSIC SECTION (see Sixth Grade Chorus, Eighth Grade Chorus, Saint Giles Surplised Choir, Cardinal's Cathedral Choristers for music programs).

*In Memoriam—A tribute to members of the Conference who have passed away since the last meeting.

RYDER ELEMENTARY SCHOOL CHOIR, Chicago.

Program—Sleepers Wake (Bach); O Month of May (Londonderry Folk Tune); O Ship of State (Beethoven); Lovely Spring (Coenens).

SAINT GILES SURPLICED CHOIR, Oak Park, Ill.

Program—Ave Maria (Arcade); Kyrie Eleison, Missa "Salve Regina" (Gruender, S. J.); Trial Before Pilate, "Olivet to Calvary" (Maunder); Alleluia, Christ Is Risen (Creswell).

SIXTH GRADE CHORUS, from schools conducted by Sisters of Mercy (Parochial School Music Section).

Program—Spring Song (Lassen); Lady May (Vernon); Summer Time (Knowlton); The Fairies' Good-by (Busch).

SKOKIE SCHOOL BOYS' GLEE CLUB AND BOYS' CHOIR, Winnetka, Ill.

Program—*Unchanged Voices*: Vere languores nostros (Lotti); Angels O'er the Fields Were Flying (French Carol); 'Tis Me, O Lord (Spiritual); Suomi's Song (Mair). *The Choir, Changing Voices*: O Bone Jesu (Palestrina); Die Berge sind spitz (Brahms); Orpheus with his lute (German); On the Steppe (Gretchaninoff).

UNIVERSITY SINGERS, Western Reserve University, Cleveland, Ohio.

Program—Three Odes of Horace: (1) O Fons Bondusiae, (2) Montium Custos, (3) Vitas Hinnuleo (Randall Thompson); The Shepherd's Song, with oboe obligato (Melville Smith); Noel, Old Carol (Melville Smith).

WHEATON (ILL.) SECOND- AND THIRD-GRADE PUPILS.

Program—The Sandman (Brahms); Lions and Dragons from "Seventeen Songs" (Herbert Hyde); Wynken, Blynken and Nod (Silver); Prayer of Thanks (Music Hour).

WHITING (IND.) JUNIOR HIGH SCHOOL CHORUS.

Program—Lullaby (Cyril Scott); My Shadow (H. K. Hadley); O Can Ye Sew Cushions (Granville Bantock); Song of the Pedlar (C. Lee Williams).

INSTRUMENTAL

AMERICAN COMPOSITIONS (for Piano and Clarinet).

Program—Fantasy Sonata (Burnet C. Tuthill); Humoresque (Chalmers Clifton); Scherzo from the Sonata (Daniel Gregory Mason).

BRASS SEXTET. (National Instrumental Ensemble Competition-Festival.)

Program—Triumphal March from Aida (Verdi); Fantasie, Rain (Tallmadge); Serenade for Brass Sextet (Gault); Brass Sextet in Four Parts, Opus 30 (Oskar Bohme).

DE PAUL ENSEMBLE, De Paul University, Chicago.

Program—Quintet in F Minor (César Franck).

HARRISON HIGH SCHOOL BAND, Chicago, Ill.

Program—Sunday Morning at Glion, from "By the Lake of Geneva" (Fr. Bendel); The Flight of the Bumble Bee, Scherzo from the opera, "The Legend of the Tsar Sultan" (N. Rimsky-Korsakoff); Overture, "In Springtime" (Carl Goldmark).

IN-AND-ABOUT CHICAGO HIGH SCHOOL FESTIVAL CONCERT (see In-and-About Chicago High School Orchestra and In-and-About Chicago High School Chorus for programs).

IN-AND-ABOUT CHICAGO HIGH SCHOOL ORCHESTRA. (In-and-About Chicago Festival Concert.)

Program—Swedish Coronation March (Swendsen); Angelus, 2nd Movement, Symphony No. 3, Op. 60 (Henry Hadley); Scherzo (George Dasch); Phedre (J. Massenet).

LANE TECHNICAL HIGH SCHOOL STRING OCTET, Chicago.

Program—Allegro Moderato from Octette for Strings in Eb, Op. 20 (Mendelssohn).

LANE TECHNICAL HIGH SCHOOL WOODWIND QUINTET, Chicago.

Program—Adagio from Sonata Op. 2, No. 1 (Beethoven); Introduction and Scherzo (Danzl).

MAYWOOD JUNIOR BAND, Maywood, Ill.

Program—March, Show Boy (Huff); Festival Overture (Taylor); Intermezzo (Wiegand); Dream Ship Selection (DeLamarter); March "K" (Noel).

MIDWAY SINGERS, THE, University of Chicago.

Program—The Turtle Dove (arr. Vaughan Williams); When from My Love I Looked for Love (English Madrigal); Rise Up, My Love, My Fair One (Healy Willan); A Russian Cradle Song (arr. Mack Evans); Russian Easter Carol of the Trees (arr. Harvey Gaul); Robin Loves Me (Madrigal); We Praise Thee (C. Schvedoff); O Suzanna.

NATIONAL INSTRUMENTAL ENSEMBLE COMPETITION FESTIVAL. See Brass Sextet, Woodwind Quartet, Woodwind Quintet, String Quartet for music programs.

NORTHWESTERN UNIVERSITY BAND AND MEN'S GLEE CLUB, Evanston, Ill.

Program—Carnival Overture (Alexandre Glazounow); Toccata Marziale (R. Vaughan Williams); Ye Watchers and Ye Holy Ones (Traditional Air); Polka and Fugue, from "Schwanda, the Bagpipe Player" (Jaromir Weinberger); The Purple Pageant (Karl King); The Purple Carnival (Harry L. Alford).

STRING QUARTET. (National Instrumental Ensemble Competition-Festival.)

Program—Quartet No. 1, Op. 18. Allegro con brio (Beethoven); Quartet in D Major, Op. 11, Andante Cantabile (Tschaikowsky; Quartet in G Major, Op. 54, Menuetto (Haydn); Quartet in G Major, No. XIV, Molto Allegro (Mozart).

UNIVERSITY OF WISCONSIN WOODWIND ENSEMBLE, Madison.

Program—Sarabande (J. S. Bach); Andante fr. Quintet, Op. 84 (Paul Juon); Gavotte (Gluck).

WINNETKA COMMUNITY ORCHESTRA, Winnetka, Ill.

Program—Allegro Moderato from B Minor Symphony (Schubert).

WOODWIND QUARTET. (National Instrumental Ensemble Competition-Festival.)

Program—Divertissement, F minor (Turecek); Loreley, Paraphrase (arr. A. E. Harris—Silcher); Scenes from Childhood: Harvest, Song in Canon Form, Sicilienne Fugue (Schumann); Alsatian Dance (arr. A. E. Harris—Laube).

WOODWIND QUINTET. (National Instrumental Ensemble Competition-Festival.)

Program—Adagio and Minuetto from Sonata Op. 2, No. 1 (Beethoven); Gypsy Dance (Franz Danzi); Suite Op. 57, Pt. 1, Canon, Pt. 3, Finale (Lefebvre); Introduction and Scherzo (Turecek).

PART III

CALENDAR OF MEETINGS

CONSTITUTIONS

NATIONAL CONFERENCE

SECTIONAL CONFERENCES

ASSOCIATED ORGANIZATIONS

TREASURERS' REPORTS

CALENDAR OF MEETINGS



<i>Date</i>	<i>Place</i>	<i>President</i>	<i>Secretary</i>
1907	Keokuk, Iowa (Organized).....	Frances E. Clark	P. C. Hayden
1909	Indianapolis, Indiana.....	P. C. Hayden	Stella R. Root
1910	Cincinnati, Ohio.....	E. L. Coburn	Stella R. Root
1911	Detroit, Michigan.....	E. B. Birge	Clyde E. Foster
1912	St. Louis, Missouri.....	Charles A. Fullerton	M. Ethel Hudson
1913	Rochester, New York.....	Henrietta G. Baker Low	Helen Cook
1914	Minneapolis, Minnesota.....	Mrs. Elizabeth Casterton	May E. Kimberly
1915	Pittsburgh, Pennsylvania.....	Arthur W. Mason	Charles H. Miller
1916	Lincoln, Nebraska.....	Will Earhart	Agnes Benson
1917	Grand Rapids, Michigan.....	Peter W. Dykema	Julia E. Crane
1918	Evansville, Indiana.....	C. H. Miller	Ella M. Brownell
1919	St. Louis, Missouri.....	Osbourn McConathy	Mabelle Glenn
1920	Philadelphia, Pennsylvania.....	Hollis Dann	Elizabeth Pratt
1921	St. Joseph, Missouri.....	John W. Beattie	E. Jane Wisenall
1922	Nashville, Tennessee.....	Frank A. Beach	Ada Bicking
1923	Cleveland, Ohio.....	Karl W. Gehrkens	Alice E. Jones
1924	Cincinnati, Ohio.....	W. Otto Miessner	Winifred V. Smith
1925	Kansas City, Missouri.....	William Breach	Grace V. Wilson
1926	Detroit, Michigan.....	Edgar B. Gordon	Mrs. Elizabeth Carmichael
1927	Worcester, Massachusetts (Eastern Conf.)..	Victor L. F. Rebmann	Grace E. Pierce
	Springfield, Illinois (North Central Conf.)..	Anton H. Embs	Alice E. Jones
	Richmond, Virginia (Southern Conf.)....	Louis L. Stookey	Irma Lee Baty
	Tulsa, Oklahoma (Southwestern Conf.)....	Mabelle Glenn	Frank A. Beach
1928	Chicago, Illinois (First Biennial).....	George Oscar Bowen	Marian Cotton
1929	Philadelphia, Pennsylvania (Eastern Conf.)..	E. S. Pitcher	Grace E. Pierce
	Milwaukee, Wisconsin (North Central Conf.)..	Ada Bicking	Fanny C. Amidon
	Spokane, Washington (Northwest Conf.)..	Letha L. McClure	Edna McKee
	Asheville, North Carolina (Southern Conf.)..	William Breach	Ella M. Hayes
	Wichita, Kansas (Southwestern Conf.)....	John C. Kendel	Mary M. Conway
1930	Chicago, Illinois (Second Biennial).....	Mabelle Glenn	Sadie Rafferty
1931	Los Angeles, California (California Conf.)..	Herman Trutner, Jr.	S. Grace Gantt
	Syracuse, New York (Eastern Conf.).....	M. Claude Rosenberry	Marion Knightly Wilson
	Des Moines, Iowa (North Central Conf.)..	Herman F. Smith	Edith M. Keller
	Spokane, Washington (Northwest Conf.)..	Frances Dickey	Helen Coy Boucher
	Memphis, Tennessee (Southern Conf.)....	Grace P. Woodman	Minnie D. Stensland
	Colorado Springs, Colorado (Southwestern)...	Grace V. Wilson	Sarah K. White
1932	Cleveland, Ohio (Third Biennial).....	Russell V. Morgan	C. V. Burtelman
1933*	Oakland, California (Calif.-Western).....	Gertrude B. Parsons	Edna O. Douthit
	Providence, Rhode Island (Eastern Conf.)..	Ralph G. Winslow	Elisabeth Gleason
	Grand Rapids, Mich. (North Central Conf.)..	Wm. W. Norton	Carol M. Pitts
	Seattle, Washington (Northwest Conf.)....	Anne Landsbury Beck	Margaret Lee Maaske
1934	Chicago, Illinois (Fourth Biennial).....	Walter H. Butterfield	C. V. Burtelman

* The Southern Conference meeting scheduled for Atlanta, Georgia, and the Southwestern Conference meeting scheduled for Springfield, Missouri, were postponed.

Music Educators National Conference

CONSTITUTION

(Adopted 1930, Amended 1932, 1934)

ARTICLE I—NAME

This organization shall be known as the Music Educators National Conference.

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools and other educational institutions.

ARTICLE III—UNITED CONFERENCES

The 1930 revision of the Constitution is devised to clarify and amplify the 1926 plan of union and affiliation and to provide for the addition of a centralized business office to serve the National Conference and existing and projected Sectional Conferences. Any new Sectional Conference may become a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in the Constitution.

ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be active, associate, contributing, sustaining, life, honorary, and patron.

Sec. 2. Any person actively interested in music education may become an active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in music education who desires to contribute to the support of the National Conference may do so by becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership. All contributing members shall receive the official organ and the Conference Yearbook.

Sec. 5. Any person who desires to support the permanent educational activities of the National Conference may do so by becoming a sustaining member. Sustaining members who qualify as active members shall have all the privileges of that membership. All sustaining members shall receive the official organ and the Conference Yearbook.

Sec. 6. Any person who desires to endow the permanent educational activities of the National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership. All life members shall receive the official organ and the Conference Yearbook.

Sec. 7. Honorary membership shall be by invitation and shall be accomplished in the following manner: the names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

Sec. 8. Any individual or organization desiring to increase substantially the funds for endowment, research or other activities of the National Conference may become a patron member. All patron members shall receive the official organ and the Conference Yearbook.

Sec. 9. All members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

Sec. 10. Any Conference member shall be entitled to guest courtesies upon presentation of his membership card for the current year at the general meetings of a Sectional Conference other than his own. Such courtesies shall be extended by each Sectional Conference to visiting members of other Sectional Conferences on a reciprocal basis, but shall not be construed as entitling the visiting member to any other privilege than attendance at meetings.

This section shall be in force if and when ratified by the Sectional Conferences.

ARTICLE V—AMOUNT OF DUES

Section 1. Dues for active membership shall be \$3.00 annually, payable on or before January 1st for the ensuing year.

Sec. 2. Dues for associate membership shall be \$2.00 annually, payable on or before January 1st for the ensuing year.

Sec. 3. Dues for contributing membership shall be a minimum of \$10.00 annually, payable on or before January 1st for the ensuing year.

Sec. 4. Dues for sustaining membership shall be \$50.00 annually, payable on or before January 1st for the ensuing year.

Sec. 5. Dues for life members shall be \$100.00 payable upon application; or \$25.00 may be paid upon application and thereafter \$10.00 or more annually until the sum of \$105.00 shall have been paid. Contributing members of the National Conference of two or more consecutive years' standing may become life members by paying \$86.00. This amount may be paid in installments as follows: Ten dollars or more to be paid at the time application is made for such transfer from contributing to life membership, and not less than \$10.00 to be paid annually thereafter until the total of \$86.00 shall have been paid. Such total of \$86.00 shall be in addition to the amount of \$14.00 which shall be credited from contributing membership dues paid prior to the date of application for transfer to life membership.

Sec. 6. There shall be no dues for honorary members.

Sec. 7. The contribution for patron members shall be \$1,000.00 or more.

ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the treasurer of the desired Sectional Conference who shall, after providing for a subscription to the official organ at \$1.00, retain 75c for current expenses of the Sectional Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the treasurer of the desired Sectional Conference, and shall remain in the treasury of that conference, except that in the years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the treasurer of any Sectional Conference; \$3.00 of the total amount shall be apportioned for active membership as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member specifies that it is to be paid to his Sectional Conference.

Sec. 4. Dues for sustaining members shall be paid to the National Conference; \$3.00 shall be apportioned for active membership as provided for in Article VI, Section 1.

Sec. 5. Dues for life members shall be paid to the National Conference and shall become part of an endowment fund to be invested in a Savings Bank or in securities legal for trust investments. During the life of the member \$3.00 of the income shall be apportioned annually for active membership as provided for in Article VI, Section 1. The balance of the income shall go to the treasury of the National Conference.

Sec. 6. Dues for all classes of membership may be collected by or remitted to the National Conference headquarters office, if such procedure be deemed advisable or expedient. The headquarters office shall in each such case act as agent for the treasurer of the Sectional Conference concerned, to whom the headquarters office shall make report of payments or collections together with remittances of the Sectional Conference share of the amount received.

ARTICLE VII—OFFICERS AND BOARD OF DIRECTORS

Section 1. The officers of the National Conference shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, an Executive Secretary, and four members of the Executive Committee to be elected at large. These officers with the exception of the Executive Secretary shall constitute the Executive Committee.

Sec. 2. The terms of office for President, First Vice-President, and Second Vice-President shall be two years or until their successors are elected and have qualified. The terms of office for Executive Committee members at large shall be four years. The Executive Secretary shall serve during the pleasure of the Executive Committee.

Sec. 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference; one member shall be elected at each biennial meeting and the term of office shall be four years.

ARTICLE VIII—ELECTION

Section 1. On the day prior to the official opening of the Conference the Board of Directors shall prepare a list of fourteen candidates for the Nominating Committee. This list shall be

presented to the Conference at its first formal session, at which time the Conference shall elect from this list a Nominating Committee of seven. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

Sec. 2. At the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, the members of the Executive Committee to be elected, the members of the Music Education Research Council to be elected, as provided in Article X, and the member of the Board of Directors to be elected. The election shall be held at this meeting.

Sec. 3. Election shall be by ballot, and the majority of votes cast shall be required to elect.

ARTICLE IX—MEETINGS

Section 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held not later than the day preceding the closing day of the Conference. Fifty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the joint request of not fewer than three members of the Executive Committee. A quorum of five members of the Executive Committee is required for the transaction of business. Ballot by mail shall require confirmation by vote at a legally called meeting.

ARTICLE X—MUSIC EDUCATION RESEARCH COUNCIL

Section 1. The Music Education Research Council shall consist of fifteen active members who shall have done notable work in the field of music education.

Sec. 2. The Research Council shall, by means of its own membership and of such Conference committees and other members as it may call into cooperation, conduct studies and investigations of such broad phases of music education as shall be referred to it by the Conference or as shall originate within itself; and on the basis of its findings shall make reports, interpret educational tendencies, and recommend general educational policies. These reports and recommendations if and when adopted by the Conference then become the basis of Conference policies as administered through its committees and other channels of action. In no case shall the Council assume administrative, executive, or publicity functions.

Sec. 3. At each biennial meeting six members shall be elected to the Music Education Research Council, three to serve for the ensuing five-year term beginning September 1st of the year in which the election takes place, and three members to serve for the five-year term beginning on September 1st of the next succeeding year. Vacancies that may occur shall also be filled by election at the Biennial meeting.

Sec. 4. The Nominating Committee shall nominate two active members (or persons holding special memberships who qualify as active members) for each position to be filled in the Music Education Research Council, the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Sec. 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until two years shall have elapsed after that expiration.

ARTICLE XI—AMENDMENTS

The constitution may be altered or amended by a two-thirds vote of members present at the Biennial Business Meeting, provided formal notice of such contemplated action shall have been given the active members at least sixty days before it is acted upon; or, the constitution may be altered or amended by a two-thirds vote of members present at the Biennial Business Meeting, provided the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of such contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

BY-LAWS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of the Nominating Committee (which committee is provided for in the Constitution), shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference, and shall perform all other duties appertaining to his office.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

Sec. 3. The Second Vice-President shall assume all duties of the First Vice-President

in case of the disability or absence of the First Vice-President, and shall act as chairman of the Board of Directors without vote.

Sec. 4. The Board of Directors shall deal with all questions growing out of interrelations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee as provided in Article VIII of the Constitution it shall also prepare a list of candidates for the Nominating Committee.

Sec. 5. The Executive Committee shall administer the affairs of the National Conference, together with the management and control of the funds thereof. They shall fix the time and place of National meetings and shall have supervision of the program and all other details of such meetings. They shall fill vacancies by temporary appointments pending regular elections. They shall appoint the editor of the official conference publications and shall have full supervision and control of his acts as such editor. They shall appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as such Executive Secretary. They shall provide annually for a complete auditing of the accounts of the Conference by a duly qualified accountant.

Sec. 6. The Presidents of the Sectional Conferences shall comprise an advisory body to the President, Executive Committee and Board of Directors of the National Conference.

Sec. 7. The Past Presidents of the National Conference shall serve as an advisory body to the President and the Executive Committee of the National Conference. This body shall constitute the Resolutions Committee at each Biennial Meeting of the National Conference, and shall assume such other duties as may be assigned by the Executive Committee. The Past Presidents shall elect from their membership, following each Biennial Meeting of the National Conference, a chairman and a secretary.

Sec. 8. The President may, in his discretion, with the approval of the Executive Committee, appoint an Editorial Board of not less than three or more than eight members to serve in an advisory capacity to the editor of the Conference publications, and to assume such other duties as may be assigned by the Executive Committee.

Sec. 9. Committees shall serve during the term of the administration in which they are appointed. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference. In case no such policy has been established, the Executive Committee may request the Research Council to formulate a policy.

Sec. 10. The Executive Secretary shall keep a complete and accurate record of the proceedings of all meetings of the Conference and all meetings of the Executive Committee, shall conduct the business of the Conference in accordance with the Constitution and By-Laws, and in all matters be under the direction of the Executive Committee. In the absence of direction by the Executive Committee, he shall be under the direction of the President. He shall receive all moneys due the Conference, and shall countersign all bills approved for payment by the Executive Committee or by the President, in the intervals between meetings of the Executive Committee. He shall have his records present at all meetings of the Conference and the Executive Committee. He shall keep a list of members of the Conference and shall revise this list annually. He shall be Secretary of the Executive Committee and custodian of all property of the Conference. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official conference publications and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term of office he shall turn over to his successor all money, books, and other property of the Conference. He shall serve during the pleasure of the Executive Committee.

Sec. 11. Roberts' Rules of Order Revised shall govern in all business meetings of the Conference.

Sec. 12. The By-Laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

California-Western School Music Conference

CONSTITUTION (Adopted 1931)

ARTICLE I—NAME

This organization shall be known as the California-Western School Music Conference.

ARTICLE II—OBJECT

Its object shall be the promotion of good music through the instrumentality of the public schools and other educational institutions.

ARTICLE III—POLICY

It shall be the policy of this organization to work in cooperation with the Music Educators National Conference and the various sectional conferences. Any change lawfully made in the Constitution and By-Laws of the National Conference will automatically become binding on this Conference and will become immediately effective, thus making invalid any provision of this Conference Constitution and By-Laws that conflicts with such change in the National Conference Constitution and By-Laws.

ARTICLE IV—TERRITORY

The territory under the jurisdiction of this conference shall include: California, Arizona, Nevada, Hawaii and the Philippines.

ARTICLE V—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Contributing, and Honorary.

Sec. 2. Any person actively engaged in school music may become an active member of this conference by the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing the current Conference Yearbook at a special price fixed by the National Conference Executive Committee.

Sec. 3. Any person interested in school music, but not actively engaged therein, may become an associate member of this conference by payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor participate in discussions, nor be entitled to a free subscription to the official organ nor the Conference Yearbook at the special price.

Sec. 4. Any person interested in school music who desires to contribute to the support of this conference may do so by payment of the prescribed dues, thereby becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of such membership.

Sec. 5. Honorary membership shall be limited to those persons of eminent position and noteworthy achievement whom the conference shall desire to have associated with it in an honorary or advisory capacity. Honorary membership shall be by invitation and shall be accomplished in the following manner: names of persons proposed for honorary membership shall be presented by an active member to the executive committee at least twenty-four hours previous to the biennial business meeting. The names shall then be referred to the biennial business meeting and if they receive a three-fourths vote of all members present they shall be enrolled as honorary members in the California-Western School Music Conference.

ARTICLE VI—AMOUNT OF DUES

Section 1. Dues of active members shall be \$3.00 annually, payable on January 1st.

Sec. 2. Dues of associate members shall be \$2.00 annually.

Sec. 3. Dues of contributing members shall be a minimum of \$10.00 annually, payable on January 1st.

Sec. 4. No person shall be entitled to the privileges of any type of membership until dues for the current year shall have been paid.

ARTICLE VII—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid annually to the secretary-treasurer of this conference, who shall provide for the member's subscription to the official organ at \$1.00, retain 75c for the current expenses of this conference and remit \$1.25 to the National Conference treasury.

Sec. 2. Dues of associate members shall be paid annually to the secretary-treasurer of this conference and shall be a part of its funds, except that in the years of the National Conference biennial meetings such dues shall be forwarded to the treasurer of the National Conference.

Sec. 3. Dues of contributing members shall be paid to the secretary-treasurer of this conference. \$3.00 of the amount paid shall be apportioned for active membership as provided in Section 1 of this article and the remainder shall be forwarded to the treasurer of the National Conference unless the member stipulates that it be retained by this sectional conference.

ARTICLE VIII—OFFICERS

Section 1. The elective officers of this conference shall be a President, First Vice-President, Second Vice-President, Secretary-Treasurer, and the two (2) representatives of this conference on the Board of Directors of the National Conference. These elective officers together with the retiring President shall constitute the Executive Committee of this conference.

There shall also be an Educational Council of eight (8) members to be appointed by the Executive Committee, who shall be so selected that the elementary schools, secondary schools, and teacher training institutions will have not less than two council representatives each.

Sec. 2. The term of office for President, First Vice-President, Second Vice-President, and Secretary-Treasurer shall be for two (2) years or until their successors are duly elected. With the exception of the Secretary-Treasurer, none of the above mentioned officers may hold the same office for two (2) consecutive terms.

The terms of office of the two Conference representatives on the National Conference Board of Directors shall be four (4) years, one to be elected at each biennial meeting.

The terms of office of members of the Educational Council shall be four (4) years, four to be appointed at each biennial meeting; at the 1931 biennial meeting the executive committee appointed a complete new Educational Council of eight (8) members, four (4) to serve two (2) years and four (4) to serve four (4) years.

ARTICLE IX—ELECTIONS

Section 1. On the day prior to the official opening of each biennial conference the Executive Committee shall prepare a list of ten (10) candidates for the Nominating Committee. This list shall be presented to the conference at its first formal session at which time the conference shall elect by ballot from this list a Nominating Committee of five (5) members. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more candidates the Executive Committee shall decide the tie vote.

Sec. 2. The Nominating Committee shall nominate two (2) active members of the conference for each elective office, and shall post such list of nominees at headquarters at least four (4) hours before time of election and announce same at the session preceding the business meeting.

Sec. 3. Previous to election, any member of the conference is privileged to make additional nominations from the floor.

Sec. 4. The election of officers shall take place at the Biennial Business meeting of the conference. The election shall be by ballot and a majority of votes cast shall be required to elect.

ARTICLE X—MEETINGS

Section 1. The California-Western School Music Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Committee, with the approval of the California State Board of Education, shall determine the exact time and place. The biennial business meeting shall be held upon the second day of the conference. Twenty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary-Treasurer when the Secretary-Treasurer is requested to do so by not less than three (3) of the members. A quorum of four (4) members is required for the transaction of business.

ARTICLE XI—AMENDMENTS

The Constitution may be amended by a two-thirds vote at the Biennial Business Meeting providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members present at least twenty-four (24) hours before it is submitted for vote.

BY-LAWS

ARTICLE I—DUTIES OF OFFICERS

Section 1. The President shall preside at all business meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Nominating Committee (which is provided for in the Constitution) and shall, in consultation with the Executive Committee be responsible for the preparation of the program for the Biennial Meeting of the Conference.

Sec. 2. The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall be chairman of the Committee on Membership.

Sec. 3. The Second Vice-President shall be Chairman of the Standing Committee on Publicity. He shall prepare all material for publication in the printed copy of the Conference Yearbook and shall act as Editor of that portion of the official organ assigned to this Conference.

Sec. 4. The Secretary-Treasurer shall keep records of the proceedings of this Conference and of all meetings of the Executive Committee and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference; shall collect all dues, shall pay all bills approved by the Executive Committee or by the President in the intervals between meetings of the Executive Committee, and shall report all receipts and disbursements annually, said reports to be made at the Biennial Meeting of the Conference and in the intervening years to the Executive Committee. The Secretary-Treasurer shall be adequately bonded at the expense of the Conference.

Sec. 5. The Executive Committee shall administer the affairs of the Conference and have the management and control of the funds thereof. They shall fill vacancies in office by temporary appointments pending regular elections. They shall provide for a complete annual audit of the accounts of the Conference by a duly qualified auditor. They shall deal with all questions growing out of interrelations between the National Conference and this Sectional Conference.

Sec. 6. It shall be the duty of the Educational Council to make researches in the field of music education and publish same with the approval of and by means of funds provided by the Executive Committee; also to make recommendations for action to the Biennial Conference Meeting.

The Educational Council shall meet following each Biennial Business Meeting and elect a chairman, and appoint such sub-committee as they may consider advisable for effective conduct of the matters entrusted to them by the Conference.

Sec. 7. In case of a vacancy in the office of President, the First Vice-President shall succeed to that office; the Second Vice-President shall become First Vice-President and a new Second Vice-President appointed by the Executive Committee.

ARTICLE II—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees: (1) The Committee on Membership which shall consist of all District Representatives and any other members appointed by the First Vice-President who shall be chairman and director of membership campaigns. (2) The Committee on Publicity which shall consist of the Second Vice-President and four members whom he shall appoint. (3) The Committee on Legislation of five members to be appointed by the President.

ARTICLE III—DISTRICT ORGANIZATION

Section 1. Members of the Conference within the jurisdiction of any Section of a State Teachers Association where there is no District of the Conference may organize such a District by notifying the President of the Conference of their intention, adopting a Constitution and electing executive officers.

Sec. 2. Such District shall be known as "The District of the California-Western School Music Conference," taking its name from the District of the State Teachers Association within whose jurisdiction it is organized.

Sec. 3. Districts shall, upon request, receive from the Conference for their maintenance the sum of twenty-five (25) cents annually for each paid-up member of the Conference enrolled in the District.

Sec. 4. The annual meetings and elections of officers of the District shall be held at the same time as the Institute Meeting of the State Teachers Association.

ARTICLE IV—RULES.

Section 1. Roberts' Rules of Order (revised) shall govern in the conduct of all business meetings.

Sec. 2. Membership cards of any Sectional Conference of the Music Educators National Conference will be recognized for admission to the meetings of this Conference.

ARTICLE V—AMENDMENTS

These By-Laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

Eastern Music Supervisors Conference

(Adopted 1931)

PREAMBLE

In order to establish more effective coöperation with Music Supervisors throughout the United States, and to conform to the plan of the United Music Educators Conference, the Eastern Music Supervisors Conference adopts the following revision if its

CONSTITUTION

ARTICLE I—NAME

This organization shall be known as Eastern Music Supervisors Conference.

ARTICLE II—PURPOSE

Section 1. Its purpose shall be three-fold: educational, coöperative and social; educational, in placing before its members the most advanced pedagogical thought relating to their own and kindred professions; coöperative, in bettering general teaching conditions, in extending the sphere of influence of its members through the prestige of the organization and in securing a wider recognition of the educational value of music; social, in promoting good fellowship and encouragement among its members.

Sec. 2. Its sphere of influence and operation shall be construed to include Eastern Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward's Island of the Dominion of Canada, the six New England States, New York, New Jersey, Pennsylvania, Delaware and the District of Columbia.

Sec. 3. It shall be the policy of this organization to work in close coöperation with all other conferences of music supervisors.

ARTICLE III—MEMBERSHIP

Section 1. Membership shall be in one of four classes: Active, Associate, Honorary or Contributing.

Sec. 2. Any person actively interested in music education may become an active member of the Eastern Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the Eastern Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in music education who desires to contribute to the support of the Eastern Conference may do so by becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Honorary membership shall be by invitation and shall be accomplished in the following manner: The names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

Sec. 6. All members of the Eastern Conference are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

ARTICLE IV—AMOUNT OF DUES

Section 1. Dues for active membership shall be \$3.00 annually, payable October 1st for the ensuing year.

Sec. 2. Dues for associate members shall be \$2.00 annually, payable October 1st for the ensuing year.

Sec. 3. Dues for contributing members shall be a minimum of \$10.00 annually, payable October 1st for the ensuing year.

Sec. 4. There shall be no dues for honorary members.

ARTICLE V—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the treasurer of the Eastern Conference who shall, after providing for a subscription to the official organ at \$1.00, retain seventy-five cents

for current expenses of the Eastern Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the treasurer of the Eastern Conference, and shall remain in the treasury of that Conference, except that in the years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the treasurer of the Eastern Conference; \$3.00 of the total amount shall be apportioned for active membership as provided in Article V, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member specifies that it is to be paid to the Eastern Conference.

ARTICLE VI—GOVERNMENT.

Section 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers and four (4) Directors elected as hereinafter provided.

Sec. 2. The officers shall consist of a President, a First Vice-President, who shall be the retiring president, a Second Vice-President, a Secretary and a Treasurer. They shall hold office two years or until their successors are elected.

Sec. 3. Beginning in 1931, and thereafter, at each Biennial Business Meeting, two Directors shall be elected for a term of four years.

Sec. 4. In addition to the Executive Board, there shall be an Advisory Council consisting of four Past Presidents appointed biennially by the President. This council shall have no legislative or executive functions, but is designed to assist the Executive Board in an advisory capacity in the continuance and development of the policies of the Conference. The President shall be a member, ex officio, of the Advisory Council.

Sec. 5. The Eastern Music Supervisors Conference shall be represented on the Board of Directors of the Music Educators National Conference by two members. One member shall be elected at each Biennial Business Meeting for a term of four years.

ARTICLE VII—ELECTIONS

Section 1. The Executive Board shall appoint biennially at the first meeting during the week of the Conference, a Nominating Committee of five active members. This committee shall be announced by the President and shall at once organize itself under the chairmanship of the person first on the list as read. It shall then prepare a list of officers and directors, to be presented to the Conference at the Biennial Business Meeting. This list shall be prepared and posted at headquarters twenty-four hours in advance of the meeting at which the Conference votes for the candidates.

Sec. 2. Before the election takes place, any member of the Conference may have the privilege of making further nominations from the floor.

Sec. 3. The election of Officers shall take place at the Biennial Business Meeting and shall be by ballot. A majority of all votes cast is required for election.

ARTICLE VIII—MEETINGS

Section 1. The Conference shall convene biennially between the dates of January first and June first.

Sec. 2. The Executive Board shall cause to be held a preliminary meeting of the Conference during the first twenty-four hours of the session, for such business only as may be necessary to secure action at the Business Meeting.

Sec. 3. The Biennial Business Meeting of the Conference shall be held within the first twenty-four hours of the session.

Sec. 4. One tenth (1/10) of the active membership shall be necessary for a quorum in transacting the business of the Conference.

Sec. 5. The Executive Board shall meet at the call of the President or on the written request of a majority of its members and at a place equally convenient for all members.

Sec. 6. Four members shall be necessary for a quorum in transacting the business of the Executive Board.

ARTICLE IX—AMENDMENTS

Section 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting, and then only by a two-thirds (2/3) majority of those present and voting.

Sec. 2. Members purposing to offer amendments to the Constitution and By-Laws shall serve notice to that effect, together with the text of the proposed amendment, upon the President not later than sixty (60) days previous to the opening of the Conference. The President shall then cause the amendment to be submitted to the members through the columns of the next issue of the official periodical of the Conference, together with a statement of the attitude of the Executive Board toward it.

Sec. 3. In special emergencies, an amendment, if it has the endorsement of the Executive Board, may be offered at a preliminary meeting of the Conference held at least twenty-four hours

previous to the Biennial Business Meeting. Upon unanimous consent of the Conference it shall remain in force for two years and be subject to ratification at the next Business Meeting.

Sec. 4. Any change lawfully made in the constitution of the National Conference, in so far as it refers to Membership, Membership Dues and Meetings, as outlined in Articles IV, V, VI, and IX of the National Constitution shall become binding upon the Eastern Conference and shall automatically amend conflicting provisions of this constitution.

BY-LAWS

ARTICLE I—POWERS OF THE EXECUTIVE BOARD

Section 1. All matters concerning the general policy of the Conference shall be left to the discretion of the Executive Board which shall report frequently to the members, through the President, concerning the affairs of the Conference.

Sec. 2. The Executive Board shall have the power of appointment of such sub-committees, either from its own membership or the membership of the Conference, as shall be found necessary for the furtherance of the best interests of the Conference.

Sec. 3. In case of vacancies, the Executive Board shall have the power to fill such vacancies for the unexpired term from either its own membership or that of the Conference.

ARTICLE II—POWERS AND DUTIES OF OFFICERS

Section 1. The President shall be the executive officer of the Conference and of the Executive Board, and shall exercise a general supervision over the other officers and the affairs of the Conference. In order that he may give his time and attention to the larger interests of the Conference, he shall not be expected to perform duties of a routine nature. He shall preside at all meetings of the Executive Board or Conference, when present. He shall appoint all committees, unless the Board shall otherwise order, or unless otherwise provided for in the Constitution. In case of pressing necessity he may exercise the executive authority demanded, reporting his action to the Executive Board for their consideration at the earliest opportunity. He shall be a member of all committees, ex officio. He shall perform such other duties as the Executive Board may direct.

Sec. 2. The First Vice-President shall, in the absence or disability of the President, perform all of the duties and exercise all of the powers of the President. He shall be the Chairman of the Committee on Statistics.

Sec. 3. The Second Vice-President shall, in the absence or disability of the President and the First Vice-President, perform all of the duties and exercise all of the powers of the President. He shall be the chairman of the Committee on Publicity and Editor of the Eastern Music Supervisors Conference Department in the official periodical of the National Conference.

Sec. 4. The Secretary shall keep an accurate record of all business meetings of the Conference and Executive Board; shall take, or cause to be taken, stenographic notes of the discussions and secure copies of all papers read at all of the meetings of the Conference; shall, after the close of the session, prepare the material for publication in the Conference Yearbook. He shall conduct the official correspondence of the Conference and Executive Board; shall see that the notices of the Conference and of the Executive Board are served upon the proper persons. He shall perform such other duties as the Executive Board may direct.

Sec. 5. The Treasurer shall be the custodian of all funds of the Conference. He shall receive and collect all moneys due, giving the receipt of the Conference therefor. He shall pay all bills against the Conference when countersigned by the President. He shall present to the Conference, at the Biennial Business Meeting, an audited report covering all receipts and disbursements up to that time and shall, before the end of the fiscal period, present a supplementary report covering the remaining receipts and disbursements of his term of office. This report shall be referred to the Committee on Auditing, and if found correct shall be incorporated in the original report. He shall keep a list of the names and addresses of all members of the Conference.

ARTICLE III—STANDING COMMITTEES

There shall be the following Standing Committees, each to consist of three members unless otherwise provided for:

- The Committee on Finance.
- The Committee on Publicity.
- The Committee on Statistics.
- The Committee on Auditing.
- The Committee on Program.
- The Committee on Local Arrangements.
- The Committee on Transportation.
- The Committee on Legislation.

ARTICLE IV—DUTIES OF STANDING COMMITTEES

Section 1. The Committee on Finance shall have general charge of the finances of the Conference. It shall suggest to the Executive Board ways and means for meeting the financial obligations of the Conference, and shall prepare biennially a budget of estimated expense and receipts. Questions of expense shall be referred to this committee unless otherwise ordered. The Treasurer shall be a member of this committee.

Sec. 2. The Committee on Publicity shall have charge of all publications of the Conference; of the dissemination of all information in the nature of propaganda and shall be in direct charge of all advertising. It shall have the power of attorney for the Conference in contracting for advertising, printing, and publication.

Sec. 3. The Committee on Statistics shall have charge of the collection of all data relating to the practice of school music and its preparation for circulation among the members of the Conference.

Sec. 4. The Committee on Auditing shall pass upon the accuracy of the Treasurer's Biennial Report and present its findings in writing to the Biennial Business Meeting. For this purpose it shall require of the Treasurer complete written vouchers and receipts, together with stubs of receipts given by him in acknowledgment of dues.

Sec. 5. The Committee on Program shall consist of five members, of which the President shall be Chairman. It shall have charge of the preparation of a tentative program for the meetings of the Biennial Conference. It shall report frequently, through the President, its recommendations to the Executive Board for their approval.

Sec. 6. The Committee on Local Arrangements shall not be limited in number and shall be under the chairmanship of the supervisor in whose town or city the Conference is to meet. The local supervisor shall be empowered to add to this committee such persons, whether members of the Conference or not, as shall, in his judgment, best further the interests of the convention. The committee shall include in its membership at least two members of the Executive Board.

Sec. 7. The Committee on Transportation shall have charge of all arrangements for transportation, the securing of concessions from transportation companies, and the preparation of suitable time-tables and routings.

Sec. 8. The Committee on Legislation shall have charge of the preparation of such legislation as the Conference may from time to time desire; shall inform itself of such legislation as is contemplated, either statewide or nationally, which will affect the Conference directly or indirectly, and report its findings to the Executive Board and at the Biennial Business Meeting make a report to the Conference.

ARTICLE V—THE FISCAL PERIOD

The Fiscal Period shall date from the first day of June.

ARTICLE VI—RULES OF PROCEDURE

In question of parliamentary procedure the officers of the Conference shall be guided by the rules of "Parliamentary Law" by F. M. Gregg, and it shall be the official manual of the Conference.

North Central Music Educators Conference

CONSTITUTION

(Amended 1933)

ARTICLE I—NAME

This organization shall be known as the North Central Music Educators* Conference. In the event that the Music Educators National Conference shall vote to change its name to more accurately describe the membership, purpose and scope, the name of the North Central Conference shall immediately be changed to make it conform to the change made in the name of the parent body.*

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of music in the schools.

ARTICLE III—POLICY

It shall be the policy of this organization to work in close coöperation with the Music Educators National Conference and with the various Sectional Conferences. Any change lawfully made in the Constitution and By-Laws of the National body will automatically become binding on the Sectional Conference and will become immediately effective, thus making invalid any provision of the Sectional Conference that conflicts with that of the National.

ARTICLE IV—TERRITORY

The territory under the jurisdiction of the North Central Music Educators Conference shall include the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, and also that part of the Province of Ontario lying west of a line running in a northerly direction with the Niagara River.

ARTICLE V—MEMBERSHIP

Section 1. Membership shall be Active, Associate and Contributing.

Sec. 2. Any person actively engaged in school music may become an active member of the North Central Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in school music but not actively engaged therein, may become an associate member of the North Central Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in school music who desires to contribute to the support of the North Central Conference may do so by payment of the prescribed dues and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. All members of the North Central Conference are members of the National Conference. Any person residing in the territory of the North Central Conference upon becoming a member of the National Conference thereby becomes a member of the Sectional Conference unless otherwise stipulated.

Sec. 6. Any member of a Sectional Conference other than the North Central shall be entitled to guest courtesies at the meetings of the North Central Conference upon presentation of his membership card for the current year. Such courtesies shall not be construed as entitling the visiting member to any other privilege than attendance at meetings.

ARTICLE VI—AMOUNT OF DUES

Section 1. Dues for active members shall be \$3.00 annually payable on January 1st of each year, one dollar of which shall be for one year's subscription to the official organ.

Sec. 2. Dues of associate members shall be \$2.00 annually, payable on January 1st of each year.

Sec. 3. Dues of contributing members shall be a minimum of \$10.00 annually, payable on

*The name of the National Conference was changed from Music Supervisors National Conference to Music Educators National Conference at the biennial business meeting April 12, 1934.

January 1st of each year, one dollar of which shall be for one year's subscription to the official organ.

Sec. 4. No person shall be entitled to the privileges of active, contributing or associate membership until the dues for the current year shall have been paid.

ARTICLE VII—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid annually to the treasurer of the North Central Conference, who shall provide for a subscription to the official organ at \$1.00—retain seventy-five cents for current expenses of the North Central Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the treasurer of the North Central Conference and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the North Central Conference. Three dollars of the total amount shall be apportioned for active membership as provided in Article VII, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member stipulates that it be paid to the Sectional Conference.

ARTICLE VIII—OFFICERS

Section 1. The officers of the North Central Conference shall consist of President, First Vice-President, Second Vice-President, Secretary, Treasurer and four Directors. The office of Treasurer shall be automatically filled by the Executive Secretary of the National Conference. These officers and directors and two members elected to represent the North Central Conference on the Board of Directors of the National Conference shall constitute the Executive Committee of the North Central Conference. The retiring President shall serve on the Executive Committee in an advisory capacity and without vote to assist the Conference in the continuance and development of the policies of the Conference.

Sec. 2. The term of office for President, First Vice-President, Second Vice-President, Secretary shall be for two (2) years or until their successors are duly elected and have qualified. With the exception of the Second Vice-President and Treasurer, none of the above mentioned officers may hold the same office for two (2) consecutive terms.

Sec. 3. The term of office for Directors shall be four years. Two members shall be elected in 1931 and two members at each Biennial Business Meeting thereafter.

Sec. 4. The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the North Central Conference until the next meeting of the North Central Conference. Members newly appointed by the National Conference shall not begin their duties for the North Central Conference until after the North Central Conference meeting following their appointment.

Sec. 5. The term of office for representatives elected by the North Central Conference as members of the Board of Directors of the National Conference as provided for in the Constitution of the National Conference shall be for four years. One member shall be elected in 1931 and one member at each Biennial Meeting thereafter, to take office at the close of the next meeting of the National Conference.

ARTICLE IX—ELECTIONS

Section 1. Prior to the official opening of the Conference, the Executive Committee shall prepare a list of fourteen candidates for the Nominating Committee. This list shall be presented to the Conference at its first formal session, at which time the Conference shall elect from this list a Nominating Committee of seven. The vote shall be counted and the result announced within four hours. In case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

Sec. 2. At the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, First Vice-President, Second Vice-President, Secretary, the members to be elected as directors and the member to be elected to represent the North Central Conference as a member of the Board of Directors of the National Conference. The election shall be held at this meeting.

Sec. 3. Election shall be by ballot, and the majority of votes cast shall be required to elect.

ARTICLE X—MEETINGS

Section 1. The North Central Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Committee shall determine the exact time. The Biennial Business Meeting shall be held upon the day immediately preceding the closing day of the conference. Twenty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President or at the joint request of not less than three members of the Executive Committee.

ARTICLE XI—AMENDMENTS

The constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the unanimous approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members at least twenty-four (24) hours before it is submitted for vote.

BY-LAWS

ARTICLE I—DUTIES OF OFFICERS

Section 1. The Executive Committee shall be entrusted with the general management of the North Central Conference including all matters of general policy, oversight of the program, decision as to time and place of meeting, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next meeting of the conference. They shall deal with all questions growing out of interrelations between the National and North Central Conference.

Sec. 2. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Advisory Committees from the various states and the Nominating Committee (which committees are provided for in the Constitution) and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 3. The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall assume leadership of the State Advisory Committees in membership campaigns and other duties assigned to the state committees.

Sec. 4. The Second Vice-President shall be Chairman of the Standing Committee on Publicity. He shall prepare all material for publication in the printed copy of the Conference Yearbook and shall act as Editor of that portion of the official organ assigned to the North Central Conference.

Sec. 5. The Secretary shall keep records of the proceedings of the North Central Conference and of all meetings of the Executive Committee and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

Sec. 6. The Treasurer shall collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall submit an audited report of all receipts and disbursements at the Biennial Business Meeting and in the years when the Conference does not meet he shall submit an audited report to the Executive Committee. The fee for the auditing of reports shall be paid by the Conference.

Sec. 7. The Advisory Committee of the various states shall cooperate in such activities as may be delegated to it by the Executive Committee.

ARTICLE II—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees, each to consist of three (3) members:

The Committee on Publicity.

The Committee on Transportation.

The Committee on Legislation.

ARTICLE III—AMENDMENTS

The By-Laws may be altered or amended in the same manner as provided in Article XI of the Constitution.

Northwest Music Supervisors Conference

CONSTITUTION

(Amended 1931)

ARTICLE I—NAME

This organization shall be known as the Northwest Music Supervisors Conference. Its area shall include Idaho, Montana, Oregon, Washington, Alaska, Alberta and British Columbia, Canada.

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the public schools.

ARTICLE III—UNITED CONFERENCES

The Northwest Conference in affiliation with the United Conferences is an integral part of the Music Educators National Conference. Any change lawfully made in the Constitution and By-Laws of the National body will automatically become binding on the Sectional Conference and will become immediately effective; thus, making invalid any provision of the Sectional Conference that conflicts with that of the National.

ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Honorary, and Contributing.

Sec. 2. Any person actively interested in public school music may become an active member of the Northwest Conference upon payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Associate members shall have the privilege of attending all meetings, but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in public school music, who desires to contribute to the support of the Northwest Conference may do so, and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Membership in the Northwest Music Supervisors Conference automatically includes membership of the same type in the Music Educators National Conference.

ARTICLE V—AMOUNT OF DUES

Section 1. The dues for active members shall be \$3.00 annually of which \$1.00 shall be for one year's subscription to the official organ.

Sec. 2. The dues for associate members shall be \$2.00 annually.

Sec. 3. The dues for contributing members shall be a minimum of \$10.00 annually, of which \$1.00 shall be for one year's subscription to the official organ.

Sec. 4. All dues shall be payable on or before January 1st of each year and no person shall be entitled to the privileges of associate, active or contributing membership until the dues for the current year shall have been paid.

ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the treasurer of the Northwest Conference who shall provide for a subscription to the official organ at \$1.00, retain seventy-five cents for current expenses of the Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the treasurer of the Northwest Conference and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the Northwest Conference. Three dollars of the total amount shall be apportioned for active memberships as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member stipulates it shall be paid to the Sectional Conference.

ARTICLE VII—OFFICERS

Section 1. The officers of the Northwest Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and two Directors. These officers with the retiring President and two members elected to represent the Northwest Conference as members of the Board of Directors of the National Conference, shall constitute the Executive Committee of the Northwest Conference.

Sec. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor shall be two (2) years, or until their successors are duly elected. With the exception of the Second Vice-President, Treasurer, and Auditor, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

The term of office of the directors shall be four years, except that of the directors chosen at the first election following the adoption of this Constitution, when one director shall be elected for a term of two (2) years, and the other for a term of four (4) years.

Sec. 3. These Directors shall propose the names of active members from each state of the Northwest Conference as members of the Advisory Committees of their respective states.

Sec. 4. In addition to the Executive Board there shall be an Advisory Council consisting of Past Presidents and not more than two members from each state of the Conference, these to be appointed by the President.

ARTICLE VIII—ELECTION OF OFFICERS

Section 1. The officers shall be nominated by the Nominating Committee consisting of seven members to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names in his ballot. All ballots are to be deposited with the Treasurer of the Conference on the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the Northwest Conference for each selective office of the Conference.

Sec. 2. The election of officers shall take place at the Biennial Meeting of the Northwest Conference. The majority of all votes cast is required to elect.

ARTICLE IX—MEETINGS

Section 1. The Northwest Conference shall meet biennially between the dates of February 15 and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. One-tenth of the active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Sec. 2. The Executive Committee shall meet at the place of the Biennial Meeting of the Northwest Conference or at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

ARTICLE X—AMENDMENTS

The Constitution and By-Laws may be altered by two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given to the active members at least sixty (60) days before it is acted upon; furthermore, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

BY-LAWS

Section 1. The President shall preside at meetings of the Conference and of the Executive Committee; shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

Sec. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Conference Yearbook.

Sec. 4. The Secretary shall keep due record of the Proceedings of the Biennial Meeting of the Northwest Conference and of all the meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of the papers read at all the sessions of the Conference.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said report to be made at the Biennial Meeting of the Northwest Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

Sec. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

Sec. 7. The Board of Directors shall deal with all questions growing out of interrelations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences, and the time and place of meeting of both the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

Sec. 8. Standing Committees shall be appointed by the Executive Committee, to include Publicity, Transportation, and Local Arrangements.

Sec. 9. To the Executive Committee shall be entrusted the general management of the Northwest Conference, including final decision as to the time and place of meeting, oversight of the program, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

Southern Conference for Music Education

CONSTITUTION (Amended 1931)

ARTICLE I—NAME

This organization shall be known as the Southern Conference for Music Education.

ARTICLE II—PURPOSE

Section 1. Its purpose shall be to improve music conditions in our territory, especially through the instrumentality of the private teachers, public schools, normal schools, colleges and universities.

Sec. 2. Its policy shall be to work in close coöperation with the Music Educators National Conference and the various Sectional Conferences.

Sec. 3. Any change lawfully made in the Constitution and By-Laws of the Music Educators National Conference will automatically become binding on this Conference and will immediately render invalid any provisions of this Conference that conflict with the National body.

ARTICLE III—TERRITORY

Its sphere of influence and operation shall be construed to include Alabama, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Indies, West Virginia, Cuba and the Canal Zone.

ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be in one of four classes: Associate, Active, Contributing, or Honorary.

Sec. 2. Any person actively engaged in music education may become an active member of the Southern Conference for Music Education upon payment of the dues prescribed hereinafter. Active members shall have the privilege of holding office, of voting; they shall be entitled to an annual subscription to the official organ and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the Southern Conference for Music Education upon payment of the dues prescribed hereinafter. Associate members shall not hold office, nor vote, nor receive the official organ, nor shall they be entitled to a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 4. The contributing membership shall be open to any interested individual or organization. Contributing members in good standing shall have all the rights and privileges of active members.

Sec. 5. Honorary membership shall be accomplished in the following manner: Names of persons proposed for Honorary Membership shall be presented to the Executive Committee by an active member at least twenty-four hours previous to the Sectional Business Meeting. If the person receives a majority vote at the Business Meeting he shall be enrolled as an honorary member.

Sec. 6. Active or contributing membership may be accomplished by the payment of the dues hereinafter prescribed.

Sec. 7. Active and contributing members shall be members of the Music Educators National Conference, as provided in Article V, Section 6.

ARTICLE V—DUES

Section 1. All dues shall be payable on January first of each year.

Sec. 2. Dues for active members shall be \$3.00 annually.

Sec. 3. Dues for associate members shall be \$2.00 annually.

Sec. 4. Dues for contributing members shall be a minimum of \$10.00 annually.

Sec. 5. There shall be no dues for honorary members.

Sec. 6. No person shall be entitled to the privileges of active or contributing membership until his dues for the current year shall have been paid.

ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members in the Southern Conference for Music Education shall be paid to the Treasurer of this Conference who shall, after providing for a subscription to the official organ at \$1.00 retain 75 cents for the current expenses of this Conference and remit \$1.25 to the National Conference for current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the Treasurer of this Conference and shall remain in the treasury of this Conference except that in the years when the National meetings are held the dues shall be forwarded to the National Conference Treasurer.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of this Conference who shall apportion \$3.00 of the total amount for the active membership as provided in Article VI, Sec. 1, and the balance shall be forwarded to the Treasurer of the National Conference unless the contributing member specifies that it is to remain with this Conference.

ARTICLE VII—GOVERNMENT

Section 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers, two Directors elected as hereinafter provided, and the outgoing President.

Sec. 2. The Officers of the Southern Conference for Music Education shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary, and a Treasurer. They shall take office on June 1st following the Biennial Meeting and shall hold office for two years or until their successors are elected.

Sec. 3. The Directors shall hold office for four years or until their successors are elected; one Director shall be elected at each Biennial Business Meeting, commencing in 1927. The Directors shall represent the Conference on the Board of Directors of the Music Educators National Conference.

Sec. 4. No Officer except the Treasurer shall hold the same office for two (2) consecutive terms.

ARTICLE VIII—ELECTIONS

Section 1. The Executive Board shall appoint, on the first day of each Biennial Meeting, a Nominating Committee of five (5) members. This committee shall nominate two members for each elective office, and shall announce the names of the nominees at the Biennial Business Meeting, at which time other nominations may be made from the floor. The election shall be by ballot. A majority of all votes cast shall be required for election.

ARTICLE IX—MEETINGS

Section 1. Beginning in 1927, the Conference shall meet biennially between the dates of January first and June first.

Sec. 2. The Biennial Business Meeting of the Conference shall be held on the second day of the session.

Sec. 3. Meetings of the Executive Board shall be held at the call of the President or on the written request of three or more members of the Board. Four members shall constitute a quorum in transacting the business of the Board.

ARTICLE X—AMENDMENTS

Section 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting and only by a two-thirds (2/3) majority of those present and voting. Amendments shall be presented at the first business meeting of any Biennial Meeting, and shall be acted on at any regular business meeting on any subsequent day of the session.

BY-LAWS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Board; shall appoint committees; shall exercise general supervision over the other officers; and shall, in consultation with the Executive Board, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. The First Vice-President shall assume the duties of the President in case of the disability or absence of the President.

Sec. 3. The Second Vice-President shall assume the duties of the President in case of the disability or absence of the President and the First Vice-President. He shall be Chairman of the Committee on Publicity and Editor of the Southern Conference Department in the official periodical of the National Conference.

Sec. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of the meetings of the Executive Board; shall take full notes of the principal discussions; and shall secure copies of all papers read at all of the meetings of the Conference.

Sec. 5. The Treasurer shall receive and collect all membership dues and other moneys due the Southern Conference; he shall pay all authorized bills; he shall prepare the official membership list of this Conference; he shall present at the Biennial Business Meeting a preliminary report of the financial condition of the Conference and a final report, duly audited by a professional accountant for publication in the Conference Yearbook. The fee for the professional audit shall be paid by the Conference.

Sec. 6. The Executive Board shall have jurisdiction over all matters of general policy; and shall have the power to fill vacancies either from its own membership or from the Conference at large.

Southwestern Music Supervisors Conference

CONSTITUTION

(Amended 1931)

ARTICLE I—NAME

This organization shall be known as the Southwestern Music Supervisors Conference. Its area shall include the following states: Missouri, Kansas, Colorado, Oklahoma, Arkansas, Texas, Utah, Wyoming, and New Mexico, and such other states as may desire to affiliate, such affiliation to be approved by the Board of Directors of the National Conference.

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the schools and other educational institutions.

ARTICLE III—UNITED CONFERENCES

The basis of this Constitution is the 1926 revision of the Constitution of the National Conference which, in turn, is based on plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conference upon acceptance of plan of union, including distribution of dues as embodied in this Constitution. Any change lawfully made in the Constitution and By-Laws of the National body, pertaining to membership, dues, or any other matters having to do with the relationship of the Southwestern Conference to the National Conference or the administration of the National Conference, will automatically become binding on the Sectional Conference, and will become immediately effective; thus making invalid any provision of the Sectional Conference that conflicts with that of the National.

ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be Active, Associate and Contributing.

Sec. 2. Any person actively interested in public school music may become an active member of the Southwestern Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ; and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in public school music, but not actively engaged therein, who lives in, or in the vicinity of, the city in which the biennial meeting shall be held, may become an associate member of the Southwestern Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ, nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in public school music who desires to contribute to the support of the Southwestern Conference may do so, and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. All members of Sectional Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he desires otherwise.

ARTICLE V—AMOUNT OF DUES

Section 1. Dues for active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

Sec. 2. Dues for associate members shall be \$2.00 annually.

Sec. 3. The dues of contributing members shall be ten dollars (\$10.00), one dollar of which shall be for one year's subscription to the official organ, payable on January 1st.

Sec. 4. No person shall be entitled to the privileges of active or associate membership until the dues for the current year shall have been paid.

ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be \$3.00 annually, payable January 1st to the Treasurer of the Southwestern Conference, \$1.00 of which shall be for one year's subscription to the official organ. The Treasurer shall retain seventy-five cents for current expenses of the South-

western Conference, and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the Treasurer of the Southwestern Conference, and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the Southwestern Conference. Three dollars of the total amount shall be apportioned for active membership as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference.

ARTICLE VII—OFFICERS AND BOARD OF DIRECTORS

Section 1. The officers of the Southwestern Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary and Treasurer. The Executive Committee shall consist of these officers, the retiring President *ex officio*, and two Directors. The two Directors shall also serve as representatives of the Southwestern Conference on the National Board of Directors.

Sec. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary and Treasurer shall be two (2) years, or until their successors are duly elected and have qualified. With the exception of the Treasurer, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

Sec. 3. The term of office for the Directors shall be four years. One member shall be elected in 1931, and one member at each Biennial Business Meeting thereafter.

Sec. 4. The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the Southwestern Conference until the next meeting of the Southwestern Conference. Members newly appointed by the National Conference shall not begin their duties for the Southwestern Conference until after the Southwestern Conference meeting following their appointment.

ARTICLE VIII—ELECTION OF OFFICERS

Section 1. The officers shall be nominated by the Nominating Committee consisting of seven members, to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names on his ballot. All ballots are to be deposited with the Treasurer of the Conference before the close of the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the National Conference for each elective office of the Conference.

Sec. 2. The election of officers shall take place at the biennial meeting of the Southwestern Conference. The majority of all votes cast is required to elect.

ARTICLE IX—MEETING

Section 1. The Southwestern Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Sec. 2. The Executive Committee shall meet at the time of the Biennial Meeting of the National Conference and at the time of the Biennial Meeting of the Southwestern Conference or at the call of the President or at the call of the Secretary upon a joint request of not less than three members of the Executive Committee.

ARTICLE X—AMENDMENTS

The Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting or at the time of the Biennial Meeting of the National Conference, providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

BY-LAWS

ARTICLE I—DUTIES OF OFFICERS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint Committees, except the Nominating Committee (which Committee is provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Conference Yearbook.

Sec. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of any other meeting of the Southwestern Conference and of all meetings of the Executive Committee; and shall take full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall submit an audited report of all receipts and disbursements at the Biennial Business Meeting and, in the years when the Conference does not meet, he shall submit an audited report to the Executive Committee. The fee for the auditing of reports shall be paid by the Conference.

Sec. 6. To the Executive Committee shall be entrusted the general management of the Southwestern Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

ARTICLE II—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees, each to consist of three (3) members:

1. The Committee on Transportation.
2. The Committee on Legislation.
3. The Committee on Statistics.

ARTICLE III—DUTIES OF STANDING COMMITTEES

Section 1. The Committee on Transportation in coöperation with the office of the Executive Secretary shall have charge of all arrangements for transportation, the securing of concessions from transportation companies, and the preparation of suitable time-tables and routings.

Sec. 2. The Committee on Legislation shall have charge of the preparation of such legislation as the Conference may from time to time desire; shall inform itself of such legislation as is contemplated, either statewide or nationally, which will affect the Conference directly or indirectly, and report its findings to the Executive Board and, at the Biennial Business Meeting, make a report to the Conference.

Sec. 3. The Committee on Statistics shall coöperate with the office of the Executive Secretary in the collection of all data relating to the practice of school music and its preparation for circulation among the members of the Conference.

ARTICLE IV—AMENDMENTS

The By-Laws may be altered or amended in the same manner as provided in Article X of the Constitution.

National School Band Association

CONSTITUTION

(Adopted 1933; Amended 1935)

ARTICLE I—NAME

The name of this organization shall be the National School Band Association.

ARTICLE II—PURPOSE

The purpose of this organization shall be (a) To foster and promote the establishment of school bands and the development and improvement of instrumental music in the schools, in cooperation with the Music Educators National Conference and the National School Orchestra Association; (b) To encourage good fellowship, sportsmanship and cooperation within and between member bands through the promotion of contest and festival activities; (c) To bring before the educational authorities the value of instrumental music study, training and experience, through the instrumentality of school bands and other media, as an important adjunct to modern education; (d) To develop units of vital service in the life of each community and bring the citizens into closer relationship with their schools.

ARTICLE III—MEMBERSHIPS

Section 1. Organization Membership. Any school band in the United States or its territories, of or below high school rank, shall be eligible to Band Organization membership in the National School Band Association upon payment of the current annual dues of Five Dollars.

Sec. 2. Active Membership. (a) Any band leader, instrumental Supervisor, or teacher of band instruments shall be eligible to Active Membership upon payment of the current annual dues of One Dollar. (b) The authorized musical director of a band holding an Organization Membership shall be entitled to all rights and privileges of Active Membership without payment of further fee. (c) Active membership shall include the right to hold office, and all other rights and privileges of the Association, including eligibility to election or appointment as a member of the delegate assembly as provided in Article VI.

Sec. 3. Associate Membership. Any person interested in the development of school bands may become an Associate Member by paying current annual dues of Two Dollars.

Sec. 4. Sustaining Membership. Any person, firm, institution or organization may become a Sustaining Member upon payment of a subscription of not less than Ten Dollars annually.

Sec. 5. Membership certificates or receipts, duly signed by the Secretary-Treasurer, shall be issued to all members.

Sec. 6. Dues for all classes of membership shall be payable annually in advance, on January 1st, for the current calendar year.

ARTICLE IV—OFFICERS AND EXECUTIVE COMMITTEE

Section 1. The officers of this Association shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, and a Secretary-Treasurer.

Sec. 2. The Executive Committee shall consist of the officers named in Section 1, and six directors chosen at large.

Sec. 3. The officers and directors shall be elected at the annual meeting provided for in Article 5. Active Membership in the National School Band Association shall be necessary to qualify for any office except that of Secretary-Treasurer.

Sec. 4. The terms of office of the President, First Vice-President, Second Vice-President, and Secretary-Treasurer shall be for two years, or until their successors are elected and have qualified. At the annual meeting held in 1935, directors shall be elected as follows:

Two for a term of three years. (1935-36-37)

One for a term of two years. (1935-36)

One for a term of one year. (1935)

In 1936, and annually thereafter, two directors shall be elected for a term of three years.

ARTICLE V—MEETINGS

Section 1. The annual meeting of this Association shall be held during the week of the National Band Clinic held in Urbana, Illinois, in January of each year, unless other time or place, or both, be arranged for by the Executive Committee of the Association, and duly announced by written or printed notice, sent to all members not less than thirty days prior to the date of the meeting.

Sec. 2. Special meetings may be called by the President with the approval of a majority of the Executive Committee, or when requested by not less than ten active members in good standing, representing not less than five states. Written or printed notice of any such special meeting must be sent to all members not less than fifteen days prior to the date of the meeting.

ARTICLE VI—LEGISLATION

Section 1. The legislative powers of the Association shall be vested in a delegate assembly.

Sec. 2. The Delegate Assembly shall be composed of official delegates from each recognized state association, or other recognized organizations representing the school bands of the state. Such delegates shall be selected by the state organizations in a manner provided by their respective constitutions.

Sec. 3. Each state shall be entitled to one delegate for every twenty-five members, or major fraction thereof, enrolled in its state association, or other recognized organization representing the school bands of the state.

Sec. 4. In case there is no regularly organized state band association or similar organization in a given state, and there are schools in such state desiring to participate in the activities of the National School Band Association, the President of the National School Band Association shall appoint official delegate or delegates to represent the state. Each such state shall be entitled to one delegate for each twenty-five bands, or fraction thereof, represented in the National School Band Association by membership. The President may request a duly appointed committee or other group representing the school bands of the state to nominate candidates for appointment as provided in this section.

Sec. 5. The Delegate Assembly of the National School Band Association shall (a) Elect the officers and members of the Executive Committee provided for in Article IV; (b) Vote on policies proposed by the Executive Committee; (c) Propose and enact legislation and transact such other business as may be required or provided for in the constitution and by-laws.

Sec. 6. Each qualified official delegate shall be entitled to one vote.

ARTICLE VII—ELECTIONS

Section 1. On or before the first day of the annual meeting the President shall appoint a Nominating Committee of five members. The Nominating Committee shall prepare and present to the Delegate Assembly the names of candidates for President, First Vice-President (in the event that the President is nominated for re-election), Second Vice-President, Secretary-Treasurer, and the member (or members) at large of the Executive Committee to be elected, as provided in Article IV. Further nomination, if offered, shall be accepted from the floor.

Sec. 2. Election shall be by ballot, and a majority vote shall elect. In case there is but a single candidate for an office, the rules may be suspended with the consent of two-thirds of the delegates present, and the Secretary, or someone else designated by the President, instructed to cast the unanimous ballot for the candidate.

ARTICLE VIII—VACANCIES

Section 1. The President, with the consent of two-thirds of the Executive Committee, may make appointments as required to fill a vacancy in any office, in the Executive Committee, or in any standing or special committee. Such appointees shall hold office for the unexpired term, or until their successors are elected or appointed in accordance with the provisions of the constitution and by-laws.

ARTICLE IX—QUORUMS

Section 1. Delegate Assembly. A quorum in the delegate assembly shall consist of not less than ten delegates representing not less than five states.

Sec. 2. Executive Committee. A quorum of the Executive Committee shall consist of not less than five members.

ARTICLE X—COMMITTEES

Section 1. Contest Committee. All contests sponsored by this Association shall be in charge of a Contest Committee appointed by the President. This Committee shall cooperate with the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 2. Additional standing or special committees may be appointed by the President with the approval of two-thirds of the members of the Executive Committee.

ARTICLE XI—AMENDMENTS

Section 1. This constitution may be amended at any regular annual meeting by a majority vote of the official delegates present, providing that the proposed amendment or amendments shall have been submitted to the Executive Committee at least fifteen days prior to such meeting.

Sec. 2. This constitution may be temporarily amended for the current year by a referendum vote conducted in the following manner: The Secretary, upon direction of the Executive Committee, shall submit to the members of the Association the proposed amendment or contemplated action, which, when approved by not less than two-thirds majority of the members making returns on or before the time limit (fifteen days after mailing), shall automatically be considered a part of the constitution for the current year. Such referendums must be approved by a majority of the delegates at the next following annual meeting before becoming permanently a part of the constitution.

BY-LAWS

ARTICLE I—DUTIES AND POWERS OF OFFICERS

Section 1. The President shall (a) Preside at all meetings of the Association and at all meetings of the Delegate Assembly, and of the Executive Committee; (b) Enforce the observance of the constitution and by-laws; (c) Call all regular or special meetings as provided in the constitution; (d) He shall exercise general supervision of the affairs of the Association; (e) He shall appoint committees, and shall be ex officio member of all committees; (f) He shall, in consultation with the Executive Committee, prepare the program of the annual meeting; (g) With the concurrence of the Executive Committee he shall have authority to take action or decide cases of emergency when immediate action or decision is necessary in the interests of the Association.

Sec. 2. First Vice-President. It shall be the duty of the First Vice-President to perform all duties of the President in the event of the absence, disability or resignation of the President, and

to assist the President in matters pertaining to the administration and direction of the affairs of this Association.

Sec. 3. Second Vice-President. In the event of the absence, disability or resignation of both the President and First Vice-President, it shall be the duty of the Second Vice-President to perform all the duties that would properly devolve upon the President in such instance. The Second Vice-President shall also assist the President in matters pertaining to the administration and direction of the affairs of this Association.

Sec. 4. Secretary-Treasurer. The Secretary-Treasurer shall keep the official records of the Association and of the Executive Committee; shall conduct the official correspondence; shall be the custodian of all funds of the Association; shall pay all bills in accordance with the instructions of the Executive Committee. He shall have his records present at all meetings of the Association and of the Executive Committee. He shall keep a list of the members of the Association and shall submit an annual report of the Receipts, disbursements, and funds on hand. Such report when approved by the Executive Committee shall be presented to the delegate assembly at the annual meeting.

ARTICLE II—DUTIES AND POWERS OF THE EXECUTIVE COMMITTEE

Section 1. The Executive Committee shall cooperate with the President in the administration and direction of the affairs of the National School Band Association as provided in Section 1, Article I, of the By-laws.

Sec. 2. The Executive Committee shall interpret the constitution and the by-laws.

Sec. 3. The Executive Committee shall serve as a board of arbitration in any matters involving differences or difficulties between members or member groups; shall have the power to suspend any member school for refusal to abide by the regulations of the Association or to accept the rulings of duly constituted authorities, including contest judges.

Sec. 4. Any action agreed upon by mail shall be incorporated in the minutes of the next following meeting of the Executive Committee.

ARTICLE III—CONTESTS

Section 1. All contests and other events sponsored by this Association, including band, solo, ensemble, parade and marching contests, shall be under the general management of the Contest Committee subject to tournament rules and regulations prescribed by the Contest Committee, in cooperation with the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 2. Contest Music. The lists of Band contest music shall be formulated by the Committee on Festivals and Contests of the Music Educators National Conference, with the assistance of the Band Contest Committee of the National School Band Association.

The list of Solo and Ensemble music shall be formulated by the Solo and Ensemble Music Committee of the National School Band Association with the assistance of the Ensemble music division of the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 3. Rules. The contest rules shall be formulated by the Contest Committee of the National School Band Association with the cooperation of the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 4. Band Contests. After the arrangements are completed, the band contests, including the selection of judges (from a list which may be suggested by the officers and Contest Committee of the National School Band Association), shall be under the supervision of the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 5. Solo and Ensemble Contests. The entire responsibility for the Solo, Ensemble, and Marching contests shall be assumed by the National School Band Association through the medium of its Contest Committee or other duly authorized officials or committees.

Sec. 6. National Contests. All references to contests in the constitution and by-laws of the National School Band Association shall be construed as referring to National events open to school groups in accordance with the stipulations of the said constitution and by-laws, and of the tournament rules and regulations hereinbefore provided for. While it is understood that the jurisdiction of this Association includes only such national events, all cooperation possible shall be extended to state and sectional groups where such cooperation is desired.

ARTICLE IV—SUSPENSIONS

Section 1. Any school suspended from the Association in accordance with Section 5 of Article II of the By-Laws may make application for reinstatement. If such application is approved by the Executive Committee, the suspended school shall be entitled to all rights and privileges of membership provided all dues and obligations are paid.

ARTICLE V—AMENDMENTS

Section 1. The by-laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

ARTICLE VI—PARLIAMENTARY PROCEDURE

Section 1. Parliamentary procedure of business meetings shall be governed by Roberts Rules of Order.

National School Orchestra Association

CONSTITUTION

ARTICLE I—NAME

The name of this organization shall be the National School Orchestra Association.

ARTICLE II—PURPOSE

The purpose of this organization shall be (a) To foster and promote the establishment of school orchestras and the development and improvement of instrumental music in the schools, in coöperation with the Music Educators National Conference and the National School Band Association; (b) To encourage good fellowship, sportsmanship and coöperation within and between member orchestras through the promotion of contest and festival activities; (c) To bring before the educational authorities the value of instrumental music study, training and experience, through the instrumentality of school orchestras and other media, as an important adjunct to modern education; (d) To develop units of vital service in the life of each community and bring the citizens into closer relationship with their schools.

ARTICLE III—MEMBERSHIPS

Section 1. Organization Membership. Any school orchestra in the United States or its territories, of or below high school rank, shall be eligible to Orchestra Organization membership in the National School Orchestra Association upon payment of the current annual dues of Five Dollars.

Sec. 2. Active Membership. (a) Any orchestra leader, instrumental Supervisor, or teacher of orchestra instruments shall be eligible to Active Membership upon payment of the current annual dues of One Dollar. (b) The authorized musical director of an orchestra holding an Organization Membership shall be entitled to all rights and privileges of Active Membership without payment of further fee. (c) Active membership shall include the right to hold office, and all other rights and privileges of the Association.

Sec. 3. Associate Membership. Any person interested in the development of school orchestras may become an Associate Member by paying current annual dues of Two Dollars.

Sec. 4. Sustaining Membership. Any person, firm, institution or organization may become a Sustaining Member upon payment of a subscription of not less than Ten Dollars annually.

Sec. 5. Membership certificates or receipts, duly signed by the Secretary-Treasurer, shall be issued to all members.

Sec. 6. Dues for all classes of membership shall be payable annually in advance, on January 1st, for the current calendar year.

ARTICLE IV—OFFICERS AND EXECUTIVE COMMITTEE

Section 1. The officers of this Association shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, and a Secretary-Treasurer.

Sec. 2. The Executive Committee shall consist of the officers named in Section 1, and three directors chosen at large.

Sec. 3. The officers and directors shall be elected at the annual meeting provided for in Article 5. Active membership in the National School Orchestra Association shall be necessary to qualify for any office except that of Secretary-Treasurer.

Sec. 4. The terms of office of the President, First Vice-President, Second Vice-President, and Secretary-Treasurer shall be for one year, or until their successors are elected and have qualified. At the annual meeting held in 1933, directors shall be elected as follows: One for a term of three years (1933-34-35); one for a term of two years (1933-34); one for a term of one year (1933).

In 1934, and annually thereafter, one director shall be elected for a term of three years.

ARTICLE V—MEETINGS

Section 1. The annual meeting of this Association shall be held during the week of the North Central Music Educators Conference or Music Educators National Conference of each year, unless other time or place, or both, be arranged for by the Executive Committee of the Association, and duly announced by written or printed notice, sent to all members not less than thirty days prior to the date of the meeting.

Sec. 2. Special meetings may be called by the President with the approval of two-thirds of the Executive Committee, or when requested by not less than ten active members in good standing, representing not less than five states. Written or printed notice of any such special meeting must be sent to all members not less than fifteen days prior to the date of the meeting.

ARTICLE VI—LEGISLATION

Section 1. The legislative powers of the Association shall be vested in an assembly of active members of the National School Orchestra Association at the annual meeting. This assembly shall (a) Elect the officers and members of the Executive Committee provided for in Article IV; (b) Vote on policies proposed by the Executive Committee; (c) Propose legislation and transact such other business as may be required or provided for in the constitution and by-laws.

ARTICLE VII—ELECTIONS

Section 1. On or before the first day of the annual meeting the President shall appoint a Nominating Committee of five members. The Nominating Committee shall prepare and present to the assembly of active members the names of candidates for President, Second Vice-President, Secretary-Treasurer, and the member (or members) at large of the Executive Committee to be elected, as provided in Article IV. Further nomination, if offered, shall be accepted from the floor.

Sec. 2. Election shall be by ballot, and a majority vote shall elect. In case there is but a single candidate for an office, the rules may be suspended with the consent of two-thirds of the delegates present, and the Secretary, or someone else designated by the President, instructed to cast the unanimous ballot for the candidate.

ARTICLE VIII—VACANCIES

Section 1. The President, with the consent of two-thirds of the Executive Committee, may make appointments as required to fill a vacancy in any office, in the Executive Committee, or in any standing or special committee. Such appointees shall hold office for the unexpired term, or until their successors are elected or appointed in accordance with the provisions of the constitution and by-laws.

ARTICLE IX—QUORUMS

Section 1. A quorum in the annual assembly shall consist of not less than ten active members.

Sec. 2. Executive Committee. A quorum of the Executive Committee shall consist of not less than four members.

ARTICLE X—COMMITTEES

Section 1. Contest Committee. All contests sponsored by this Association shall be in charge of a Contest Committee appointed by the President. This Committee shall cooperate with the Committee on Instrumental Affairs of the Music Educators National Conference.

Sec. 2. Additional standing or special committees may be appointed by the President with the approval of two-thirds of the members of the Executive Committee.

ARTICLE XI—AMENDMENTS

Section 1. This constitution may be amended at any regular annual meeting by a majority vote of the active members present, providing that the proposed amendment or amendments shall have been submitted to the Executive Committee at least fifteen days prior to such meeting.

Sec. 2. This constitution may be temporarily amended for the current year by a referendum vote conducted in the following manner: The Secretary, upon direction of the Executive Committee, shall submit to the members of the Association the proposed amendment or contemplated action, which, when approved by not less than two-thirds majority of the members making returns on or before the time limit (fifteen days after mailing), shall automatically be considered a part of the constitution for the current year. Such referendums must be approved by a majority of the active members at the next following annual meeting before becoming permanently a part of the constitution.

BY-LAWS

ARTICLE I—DUTIES AND POWERS OF OFFICERS

Section 1. The President shall (a) Preside at all meetings of the Association and at all meetings of the Delegate Assembly, and of the Executive Committee; (b) Enforce the observance of the constitution and By-Laws; (c) Call all regular or special meetings as provided in the constitution; (d) He shall exercise general supervision of the affairs of the Association; (e) He shall appoint committees, and shall be ex-officio member of all committees; (f) He shall, in consultation with the Executive Committee, prepare the program of the annual meeting; (g) With the concurrence of the Executive Committee he shall have authority to take action or decide cases of emergency when immediate action or decision is necessary in the interests of the Association.

Sec. 2. First Vice-President. It shall be the duty of the First Vice-President to perform all duties of the President in the event of the absence, disability or resignation of the President, and to assist the President in matters pertaining to the administration and direction of the affairs of this Association.

Sec. 3. Second Vice-President. In the event of the absence, disability or resignation of both the President and First Vice-President, it shall be the duty of the Second Vice-President to perform all the duties that would properly devolve upon the President in such instance. The Second Vice-President shall also assist the President in matters pertaining to the administration and direction of the affairs of this Association.

Sec. 4. Secretary-Treasurer. The Secretary-Treasurer shall keep the official records of the Association and of the Executive Committee; shall conduct the official correspondence; shall deposit

all funds of the Association; shall pay all bills in accordance with the instructions of the Executive Committee. He shall have his records present at all meetings of the Association and of the Executive Committee. He shall keep a list of the members of the Association and shall submit an annual report of the receipts, disbursements, and funds on hand. Such report when approved by the Executive Committee shall be presented to the delegate assembly at the annual meeting.

ARTICLE II—DUTIES AND POWERS OF THE EXECUTIVE COMMITTEE

Section 1. The Executive Committee shall cooperate with the President in the administration and direction of the affairs of the National School Orchestra Association as provided in Section 1, Article I, of the By-Laws.

Sec. 2. The Executive Committee shall interpret the constitution and the By-Laws.

Sec. 3. The Executive Committee shall serve as a board of arbitration in any matters involving differences or difficulties between members or member groups; shall have the power to suspend any member school for refusal to abide by the regulations of the Association or to accept the rulings of duly constituted authorities, including contest judges.

Sec. 4. Any action agreed upon by mail shall be incorporated in the minutes of the next following meeting of the Executive Committee.

ARTICLE III—CONTESTS

Section 1. All contests and other events sponsored by this Association, including orchestra, solo and ensemble, shall be under the general management of the Contest Committee subject to contest rules and regulations prescribed by the Contest Committee, in cooperation with the Committee on Instrumental Affairs of the Music Educators National Conference.

Sec. 2. *Contest Music.* The lists of Orchestra contest music shall be formulated by the Committee on Instrumental Affairs of the Music Educators National Conference, with the assistance of the Orchestra Contest Committee of the National School Orchestra Association.

The list of Solo and Ensemble music shall be formulated by the Solo and Ensemble Music Committee of the National School Orchestra Association with the assistance of the Ensemble music division of the Committee on Instrumental Affairs of the Music Educators National Conference.

Sec. 3. *Rules.* The contest rules shall be formulated by the Contest Committee of the National School Orchestra Association with the cooperation of the Committee on Instrumental Affairs of the Music Educators National Conference.

Sec. 4. *Orchestra Contests.* After the arrangements are completed, the *orchestra contests*, including the selection of judges (from a list which may be suggested by the officers and Contest Committee of the National School Orchestra Association), shall be under the supervision of the Committee on Instrumental Affairs of the Music Educators National Conference.

Sec. 5. *Solo and Ensemble Contests.* The entire responsibility for the Solo and Ensemble contests shall be assumed by the National School Orchestra Association through the medium of its Contest Committee or other duly authorized officials or committees.

Sec. 6. *National Contests.* All references to contests in the constitution and By-Laws of the National School Orchestra Association shall be construed as referring to National events open to school groups in accordance with the stipulations of the said constitution and By-Laws, and of the contest rules and regulations hereinbefore provided for. While it is understood that the jurisdiction of this Association includes only such national events, all cooperation possible shall be extended to state and sectional groups where such cooperation is desired.

ARTICLE IV—SUSPENSIONS

Section 1. Any school suspended from the Association in accordance with Section 5 of Article II of the By-Laws may make application for reinstatement. If such application is approved by the Executive Committee, the suspended school shall be entitled to all rights and privileges of membership provided all dues and obligations are paid.

ARTICLE V—AMENDMENTS

Section 1. The By-Laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

Music Education Exhibitors Association

CONSTITUTION

ARTICLE I—NAME

The name of this organization shall be Music Education Exhibitors Association.

ARTICLE II—PURPOSE

The purpose of the Music Education Exhibitors Association shall be to effect a non-profit organization through which closer contacts may be maintained between the professional and commercial interests in the music education field; to promote a frank exchange of ideas involving mutual interests; to maintain friendly contacts with fellow-members of this Association; to encourage and co-operate with music associations and music and educational journals in the dissemination of useful and practical knowledge to our mutual benefit; to improve and enlarge the facilities for a better acquaintance by music educators with the merchandise of the Association members.

ARTICLE III—MEMBERSHIP

Any individual, firm, or corporation that uses space for exhibit purposes at conventions of music educators and that subscribes in letter and spirit to the Constitution and By-Laws of this Association is eligible for election to membership.

ARTICLE IV—OFFICERS

The officers shall be President, Vice-President, Secretary-Treasurer.

ARTICLE V—EXECUTIVE BOARD

The Executive Board shall consist of President, Vice-President, Secretary-Treasurer, and four additional members, chosen at large from the membership.

ARTICLE VI—GOVERNMENT

The government and management of the Association shall be vested in the Executive Board which shall meet upon the call of the President whenever the business of the Association requires it or at the written request of three members of the Executive Board.

ARTICLE VII—DUTIES OF OFFICERS

The President, or in his absence the Vice-President, shall preside at all meetings of the Association and of the Executive Board. The Secretary-Treasurer, by and with the approval of the Executive Board, shall conduct the correspondence of the Association, issue all notices to members, keep minutes of meetings, collect all monies due the Association and disburse same.

ARTICLE VIII—MEETINGS

The regular meetings of the Association shall be held annually at the time and place of the Music Educators National Conference or at a Sectional Conference of the Music Educators National Conference to be designated by the Executive Board. Special meetings shall be called at any time by the President or by a majority of the Executive Board or upon request in writing of (ten) members, said meetings to be held at a principal city nearest the headquarters of the majority of the members. Two weeks' notice of such special meetings must be sent by the secretary to all members.

ARTICLE IX—COMMITTEES

Auditing. The President shall appoint an Auditing Committee of three, one of whom shall be a member of the Executive Board, thirty days before the biennial meeting at which elections are held, whose duty it shall be to audit the Secretary-Treasurer's books and accounts and to make a full and complete report to the membership.

Membership. The Membership Committee, appointed by the President, shall consist of five whose duty it shall be to receive applications for membership to the Association and make recommendation thereon to the Executive Committee.

Exhibits. There shall be an Exhibit Committee consisting of five members, appointed by the President, at least three of whom shall be members of the Executive Board, whose duty it shall be to co-operate with the proper officers and officials of the various education associations at the conventions of which this association exhibits, to obtain mutually satisfactory results from the exhibits. It shall be a further duty of this committee to have charge of the proper setting up of exhibits at the various conventions under the direction of the Executive Board and to insure payment for exhibit space before the exhibit is set up.

ARTICLE X—AMENDMENTS

Either the Constitution or the By-Laws may be altered or amended by a two-thirds vote of the members present at any regular meeting of the Association, provided the alterations or amend-

ments shall have been proposed in writing at least sixty days prior to the meeting at which action is taken and due announcement of the proposed action shall have been sent to all members of the Association.

BY-LAWS

ARTICLE I—ELECTION OF OFFICERS

The election of the President, the Secretary-Treasurer, and members of the Executive Board shall take place at the biennial meeting which coincides with that of the Music Educators National Conference. At the first election a Vice-President shall also be elected for a term of two years but thereafter the retiring President shall automatically become Vice-President. The term of office for all officers shall be two years or until their successors are elected but the President shall not be eligible for election to succeed himself. The term of office for members of the Executive Board shall be four years or until their successors are elected but at the first election two of the four members of the Executive Board shall be elected for two years and two of the members of the Executive Board shall be elected for four years. Members of the Executive Board shall not be eligible for election to succeed themselves.

ARTICLE II—PROCEDURE FOR ELECTION

Section 1. The President shall appoint, at least two weeks before the biennial meeting, a nominating committee of five members, two of whom shall be members of the Executive Board, whose duty it shall be to submit to the Secretary-Treasurer five days before the meeting the names of its choice for the officers and Executive Board membership to be elected. The Secretary-Treasurer shall be required to see that each member of the Association in good standing receives a copy of these nominations at least twenty-four hours before the meeting takes place.

Sec. 2. The Chairman of the Nominating Committee shall offer the names of the candidates selected by his committee for election. Any member present in good standing may make nomination from the floor. When all nominations are made the election shall be held and the candidates receiving a majority of the votes of the members present and voting shall be declared elected.

ARTICLE III—VOTE AND QUORUM

Each member, whether an individual, firm, or corporation, shall be entitled to one vote, and ten members shall constitute a quorum for the transaction of business. No individual, firm, or corporation shall be entitled to more than one membership in the Association.

ARTICLE IV—MEMBERSHIP

Section 1. As provided for in the Constitution the Membership Committee shall recommend to the Executive Board all applications for membership. It shall be the duty of the Executive Board to accept or reject such applications. In considering applications for membership the Executive Board shall keep constantly in mind the ideals of our Association: truth and honesty and the fulfillment of every promise in our relations with schools and educators, pride in the confidence our organization enjoys, absence of questionable or unfair competitive methods among our membership, maintenance of highest form of business ethics in our relations with those we serve, and to constantly strive to foster and improve the cordial and friendly relationships that exist among our membership and between our Association and the education association with which we work.

Sec. 2. The Executive Board at its discretion shall offer a limited non-voting membership to exhibitors for one conference.

ARTICLE V—DUES

Section 1. The regular dues for membership in the Association shall be \$10.00 annually, payable February first for the current calendar year.

Sec. 2. Dues for limited membership shall be \$5.00 payable upon acceptance.

ARTICLE VI—ORDER OF BUSINESS

The official order of business at all meetings of the Association, unless waived by a majority of those present, shall be as follows:

Roll-call.

Reading of the Secretary's minutes of the preceding meeting.

Report of standing committees.

Report of special committees.

Old business.

New business.

Treasurer's report.

Election of officers.

Music Educators National Conference

STATEMENT OF RECEIPTS AND DISBURSEMENTS

July 1, 1933 to July 1, 1934

Total Cash on Hand, in Bank and Invested July 1, 1933.....\$16,283.49

RECEIPTS

Membership Dues—Life.....	\$ 536.50	
Membership Dues—Active, Associate and Contributing.....	8,420.25	
Funds Collected for Sectional Conferences:		
Proportionate Share of Membership Dues.....	1,845.75	
Receipts from Music Educators Journal.....	22,132.11	
Mailing List Sales.....	719.30	
Yearbook Sales.....	2,300.85	
Bulletin Sales.....	226.77	
Interest and Discount Received.....	441.94	
Miscellaneous Income.....	18.10	
Reimbursement of Funds Advanced to Sectional Conferences and		
Other Organizations.....	508.69	
Funds to be Held and Disbursed for Other Organizations....	2,376.67	
Convention Receipts:		
Sale of Tickets and Miscellaneous.....	1,126.33	
Exhibit Fees.....	4,105.00	44,758.26
Total Funds to be accounted for.....		\$61,041.75

DISBURSEMENTS

General and Administrative Expense (Including Journal		
Overhead):		
Salaries.....	\$13,988.25	
Rent.....	1,740.00	
Telephone and Telegraph.....	773.00	
Electricity.....	177.30	
Postage.....	577.60	
Stationery, Supplies and Printing.....	524.00	
Exchange.....	112.22	
Travel Expense—Executive Secretary.....	1,017.55	
Legal and Auditing.....	175.00	
Employees' Insurance and Bonds.....	146.64	
Printing.....	60.92	
Travel Expense—Executive Committee.....	228.99	
Travel Expense—National President.....	299.72	
Office Expense—National President.....	322.66	
Miscellaneous.....	218.89	\$20,362.74
Journal Printing.....	8,012.60	
Mailing List and Membership Record Department.....	2,426.73	
Yearbook Expense.....	2,507.12	
Bulletin Expense.....	128.09	
Promotional Expense.....	1,408.83	
Office Equipment.....	50.35	
Special Committee Expense.....	219.42	
Convention Expense—General.....	4,626.49	
Convention Expense—Exhibitors Association.....	986.06	
Funds Advanced to Sectional Conferences and Other Organi-		
zations.....	1,166.30	
Other Advances to be Refunded.....	120.11	
Proportionate Share of Dues to Sectional Conferences.....	1,887.75	
Funds Held and Disbursed for Other Organizations.....	2,989.14	
Funds Held in Trust.....	163.28	\$47,055.01
Total Balance—July 1, 1934.....		<u>\$13,986.74</u>
Represented by:		
Cash on Hand and In Banks.....	\$ 4,908.33	
U. S. Government Bonds:		
General Fund (Par Value \$7,000.00).....	6,654.81	
Life Membership Fund (Par Value \$2,500.00).....	2,423.60	
Total Funds on Hand, in Bank and Invested July 1, 1934....		<u>\$13,986.74</u>

CERTIFICATE

We have audited the books of the Music Educators National Conference, Chicago, Illinois, for the fiscal year ended June 30, 1934, and we certify that, in our opinion, the above is a correct statement of the recorded cash receipts and disbursements, as shown by the books, for that period.

WOLF AND COMPANY,
Certified Public Accountants.

(Seal)
August 4, 1934.

Southwestern Music Supervisors Conference

July 1, 1933 to June 30, 1934

Cash on Hand July 1, 1933..... \$ 465.10

RECEIPTS

Membership Dues:

Active	\$ 333.25	
Associate	2.00	
Partial	90.00	
Contributing	20.00	
Life (Partial Payment)	10.00	

\$ 455.25

Yearbooks	3.50	458.75
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Total Funds to be accounted for.....		\$ 923.85
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DISBURSEMENTS

Journal subscriptions, yearbook sales, and per capita share of membership dues to National Conference.....	\$ 275.00	
President's Expenses.....	15.05	
Treasurer's Expenses.....	24.65	
State Chairmen's Expenses.....	5.65	
Federal Tax.....	.54	
Deficit in Southwestern Orchestra Fund paid by Southwestern Conference..	12.00	
Deficit in Southwestern Chorus Fund paid by Southwestern Conference....	38.60	
Refund75	372.24

Balance June 30, 1934.....		\$ 551.61
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Reserve—On deposit in Mutual Building and Loan Association, Emporia, Kansas		\$1,200.00
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CATMARINE E. STROUSE, *Treasurer*



Northwest Music Supervisors Conference

July 1, 1933 to July 1, 1934

Cash on Hand July 1, 1933..... \$ 840.03

RECEIPTS

Membership Dues:

Active	\$ 246.00	
Contributing	20.00	
Interest Earned.....	18.54	284.54

Total Funds to be accounted for.....		\$1,124.57
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DISBURSEMENTS

Journal subscriptions and per capita share of membership dues to National Conference.....	\$ 203.00	
Service Charge at Bank.....	.16	
Stationery, Printing and Postage.....	59.22	
Miscellaneous Expenses.....	55.11	
Returned Checks.....	6.00	323.49

Balance July 1, 1934.....		\$ 801.08
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ESTHER JONES OLNEY, *Treasurer*

North Central Music Educators Conference

August 1, 1933 to July 31, 1934

Balance August 1, 1933:

Cash in Bank.....\$1,090.83
U. S. Government Bonds (Par \$3,500).....3,395.82

RECEIPTS

Interest Received.....\$ 118.12
Membership Dues (Per Capita Share of Active, Contributing, and Life)1,243.50 1,361.62
Total Funds to be accounted for.....\$5,848.27

DISBURSEMENTS

North Central Chorus, Orchestra and Band.....\$ 56.00
Administrative Expenses, Travel, etc.....101.24
Auditing and Exchange.....45.32 202.56

Balance July 31, 1934.....\$5,645.71

Balance July 31, 1934, represented by:

Cash in Bank.....\$2,249.89
U. S. Government Bonds (Par \$3,500).....3,395.82

Total\$5,645.71

C. V. BUTTELMAN, *Treasurer*



California-Western School Music Conference

June 1, 1933 to June 1, 1934

Cash on Hand June 1, 1933.....\$ 356.79

RECEIPTS

Membership Dues.....\$ 855.25
Exhibitors Association.....44.63 899.88

Total Funds to be accounted for.....\$1,256.67

DISBURSEMENTS

Journal subscriptions and per capita share of membership dues to National Conference\$ 571.75
To Section Groups.....87.50
Travel, Supplies, and Printing.....313.51
Miscellaneous Expenses.....34.10
Bank Tax......56 \$1,007.42

Balance June 1, 1934.....\$ 249.25

HELEN M. GARVIN, *Secretary-Treasurer*

Eastern Music Supervisors Conference

June 30, 1933 to July 1, 1934

Cash in Banks June 30, 1933.....\$2,134.74

RECEIPTS

Membership Dues.....	\$1,886.70	
Interest Received.....	45.35	1,932.05
Total Funds to be accounted for.....		\$4,066.79

DISBURSEMENTS

Journal subscriptions, yearbook sales, and per capita share of membership dues to National Conference.....	\$1,456.00	
President's Expenses (Stenographer and Traveling Expenses).....	430.58	
Treasurer's Expenses.....	305.54	
State Chairmen's Expenses.....	26.65	
Postage and Printing.....	77.91	
Returned Checks.....	25.40	
Bank Charges.....	3.52	2,325.60
Balance July 1, 1934.....		\$1,741.19

CLARENCE WELLS, *Treasurer*

PART IV

DIRECTORY

INDEX

OFFICERS, DIRECTORS AND COMMITTEES OF THE UNITED CONFERENCES



Music Educators National Conference 1934-1936

Officers and Executive Committee

- President*—Herman F. Smith, Milwaukee, Wis. (1934-36)
First Vice-President—Walter H. Butterfield, Providence, R. I. (1934-36)
Second Vice-President—Louis Woodson Curtis, Los Angeles (1934-36)

Members at Large

- Ernest G. Hesser, Cincinnati, Ohio (1932-36)
 R. Lee Osburn, River Forest, Ill. (1932-36)
 John W. Beattie, Evanston, Ill. (1934-38)
 William W. Norton, Flint, Mich. (1934-38)

Executive Secretary

- C. V. Buttelman, Chicago, Ill.

National Board of Directors

From the National Conference:

- Elizabeth V. Beach, Syracuse, N. Y. (1932-36)
 Charles B. Righter, Iowa City, Ia. (1934-38)

From the California-Western Conference:

- Glenn H. Woods, Oakland, Calif. (1931-35)
 Charles M. Dennis, San Francisco (1933-37)

From the Eastern Conference:

- M. Claude Rosenberry, Harrisburg, Pa. (1931-35)
 Ralph G. Winslow, Albany, N. Y. (1933-37)

From the North Central Conference:

- Herman F. Smith, Milwaukee, Wis. (1931-35)
 William W. Norton, Flint, Mich. (1933-37)

From the Northwest Conference:

- Marguerite V. Hood, Helena, Mont. (1931-35)
 Vincent Hiden, Olympia, Wash. (1933-37)

From the Southern Conference:

- William C. Mayfarth, Asheville, N. C. (1931-35)
 Grace Van Dyke More, Greensboro, N. C. (1929-35)

From the Southwestern Conference:

- George Oscar Bowen, Tulsa, Okla. (1931-35)
 J. Luella Burkhard, Pueblo, Colo. (1929-35)

Music Education Research Council

- Will Earhart, *Chairman*, Pittsburgh, Pa. (1931-36)
 Karl W. Gehrkens, *Secretary*, Oberlin, Ohio (1931-36)
 Peter W. Dykema, New York City (1931-36)
 Jacob A. Kwalwasser, Syracuse, N. Y. (1930-35)
 Edith Rhett Tilton, Detroit, Mich. (1930-35)
 Augustus D. Zanzig, Bronxville, N. Y. (1930-35)
 Clarence C. Birchard, Boston, Mass. (1932-37)
 Joseph E. Maddy, Ann Arbor, Mich. (1932-37)
 C. M. Tremaine, New York City (1932-37)
 Alice Keith, New York City (1933-38)
 Max T. Krone, Indianapolis, Ind. (1933-38)
 Osbourne McConathy, Glen Ridge, N. J. (1933-38)
 Edward B. Birge, Bloomington, Ind. (1934-39)
 Grace Van Dyke More, Greensboro, N. C. (1934-39)
 Anne E. Pierce, Iowa City, Ia. (1934-39)
 Frank A. Beach, Emporia, Kan. (1935-40)
 Jacob A. Evanson, Cleveland, Ohio (1935-40)
 James L. Mursell, Appleton, Wis. (1935-40)

Council of Past Presidents

- Frank A. Beach, *Chairman*, Emporia, Kan.
 William Breach, *Secretary*, Buffalo, N. Y.
 John W. Beattie, Evanston, Ill.
 Edward B. Birge, Bloomington, Ind.
 George Oscar Bowen, Tulsa, Okla.
 Walter H. Butterfield, Providence, R. I.
 Frances E. Clark, Camden, N. J.
 Hollis Dann, New York City
 Peter W. Dykema, New York City
 Will Earhart, Pittsburgh, Pa.
 C. A. Fullerton, Cedar Falls, Ia.
 Karl W. Gehrkens, Oberlin, Ohio
 Mabelle Glenn, Kansas City, Mo.
 Edgar B. Gordon, Madison, Wis.
 Henrietta G. Baker Low, Baltimore, Md.
 Osbourne McConathy, Glen Ridge, N. J.
 Elizabeth C. McDonald, Medina, N. Y.
 Arthur W. Mason, Indianapolis, Ind.
 W. Otto Miessner, Chicago, Ill.
 Charles H. Miller, Rochester, N. Y.
 Russell V. Morgan, Cleveland, Ohio

Editorial Board

- Edward B. Birge, *Chairman*, Bloomington, Ind.
 Will Earhart, Pittsburgh, Pa.
 Karl W. Gehrkens, Oberlin, Ohio
 Mary E. Ireland, Sacramento, Calif.
 Jacob Kwalwasser, Syracuse, N. Y.
 James L. Mursell, Appleton, Wis.
 Paul J. Weaver, Ithaca, N. Y.
 Grace V. Wilson, Wichita, Kan.

Officers and Committees of the Sectional Conferences 1933-1935



CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE

OFFICERS

(Elected at Oakland, California, April, 1933)
President—Arthur G. Wahlberg, Fresno.
1st Vice-President—Amy Grau Miller, Pasadena.
2nd Vice-President—Adolph W. Otterstein, San José.
Secretary-Treasurer—Helen M. Garvin, Oakland.

Directors

Glenn H. Woods, Oakland (Nat'l Board, 1931-35)
 Charles M. Dennis, San Francisco (Nat'l Board, 1933-1937).

COMMITTEES

Band—George D. Ingram, Chairman.
Banquet—Frances Elliot Smith, Chairman, Evelyn Guernsey, Milton C. Mohs, Charles A. Dana, Ella J. Peterson.
Chorus—Charles M. Dennis, Chairman.
Convention Committee—Superintendent John A. Saxon (General Chairman), John Henry Lyons (Vice Chairman), Amy Grau Miller (Executive Chairman), Members at Large—Louis Woodson Curtis, Helen C. Dill, Carol Cambern, Julia Howell.
Curricula and Certification—Earle S. Blakeslee, Chairman.

Dance—Carolyn Powell, Carol Cambern, Frank J. Webber.
Educational Council—E. A. Cykler.
Educational Exhibits—Julia Ensign Warren, Chairman.
Exhibits (Commercial)—Arthur A. Hauser, Chairman.
Halls and Auditoriums—Arthur Nord, Frank Cummings, Harvey Whistler.
Membership—Amy Grau Miller, General Chairman. Elsa Brenneman, Local Chairman. Assistants—E. J. Schultz (Arizona), Kenneth Ball (Nevada), Dorothy Kahananui (Hawaii), Petrona Ramos (Philippine Islands).
Necrology—Mary Weaver McCauley.
Orchestra—Nino Marcelli, Chairman.
Program—The Executive Board members assisted by Helen C. Dill, John Henry Lyons, Louis Woodson Curtis, Christine Springston.
Publicity—David Bruno Ussher (Chairman), Audrey L. Strong, Alice Sturdy.
Resolutions—Alexander Stewart, Chairman.
Social and Hospitality—Hazel Beckwith Nohavec (Chairman), Edna Barr Love, Mary E. Ireland, Estelle Carpenter, Virginia Watson, Alfred H. Smith, Mabel M. Oakes, Lula Parmley.

EASTERN MUSIC SUPERVISORS CONFERENCE

OFFICERS

(Elected at Providence, March, 1933)

President—Laura Bryant, Ithaca, N. Y.
1st Vice-President—Ralph G. Winslow, Albany, N. Y.
2nd Vice-President—F. Colwell Conklin, Larchmont, N. Y.
Secretary—Anna Louise McInerney, Auburn, R. I.
Treasurer—Clarence Wells, East Orange, N. J.

Directors

Arthur J. Dann, Worcester, Mass. (1931-35)
 William Owen, Erie, Pa. (1931-35)
 Glenn Gildersleeve, Dover, Del. (1933-37)
 George L. Lindsay, Philadelphia, Pa. (1933-37)
 M. Claude Rosenberg, Harrisburg, Pa. (Nat'l Board, 1931-35)
 Ralph G. Winslow, Albany, N. Y. (Nat'l Board, 1933-37)

COMMITTEES

Advisory Council—George Abbott, Richard W. Grant, James D. Price, Ralph G. Winslow, Harry E. Whittemore, Victor L. F. Rebmman, Will Earhart.
Convention Committee—Ben G. Graham (Chairman), Superintendent of Schools, Pittsburgh. Ex Officio: George Abbott, Chairman Advisory Council; F. Colwell Conklin, Chairman Publicity

Com.; Charles E. Griffith, Vice-President M.E. E.A.; John W. Neff, Organizing Chairman, Eastern Conference High School Chorus; Frank E. Owen, Chairman, Transportation Committee; Clarence Wells, Chairman Finance Committee. *Executive Committee*: H. W. Cramblet (Chairman), Will Earhart, C. Stanton Belfour, Alwyn J. Morgan, Max Schoen; Laura Bryant and Ben G. Graham, ex officio.
Exhibits—Charles E. Griffith (Chairman), Laura Bryant and Will Earhart, ex officio.
Chorus—William Breach (Director), John W. Neff (Organizing Chairman).
Finance—*Clarence Wells, Warren F. Acker, James D. Price.
Publicity—*F. Colwell Conklin, Frank Biddle, Franklin Dunham.
Statistics—*Ralph G. Winslow, Frederick Archibald, Mrs. Esther Coombs.
Auditing—George L. Lindsay, Edmund Schill, Arthur F. A. Witte.
Transportation—Frank E. Owen, Elbridge Pitcher, George P. Spangler.
Legislation—Russell Carter, Victor L. F. Rebmman, Harry E. Whittemore.
Program—*Laura Bryant, Elizabeth Beach, Mabel Bray, William Breach, Albert Edmund Brown, Will Earhart, Lee Lockhart, M. Claude Rosenberg, Ralph G. Winslow.

* Constitutional provision.

Officers and Committees of the Sectional Conferences 1933-1935



NORTHWEST MUSIC SUPERVISORS CONFERENCE

OFFICERS

(Elected at Seattle, April, 1933)

- President—Charles R. Cutts, Billings, Mont.
1st Vice-President—R. C. Fussell, Renton, Wash.
2nd Vice-President—Mildred McManus, Vancouver, B. C.
Secretary—Berenice Barnard, Moscow, Idaho.
Treasurer—Esther Jones Olney, Missoula, Mont.
Auditor—Donald Hoyt, Seattle, Wash.

Directors

- Ethel M. Henson, Seattle, Wash. (1931-35)
Helen Hall, Seattle, Wash. (1933-37)
Marguerite V. Hood, Helena, Mont. (Nat'l Board, 1931-35)
Vincent Hiden, Olympia, Wash. (Nat'l Board, 1933-37)

COMMITTEES

- Advisory Committee on Conference Finance—Frances Dickey.
Band—W. W. Nusbaum.
Chorus—Stanley M. Teel.
College and University Music—Anne L. Beck.
Convention Committee—Judith Mahan (Chairman), W. D. Vincent (Superintendent of Schools), Z. L. Foy (Principal of High School), Howard Deye (Local Band and Orchestra Chmn.), Donald Foltz (Local Chairman, Solo Singing Contest), C. T. Baker (Publicity Chairman), Allen B. Eaton (Representing Boise Music Week Board), L. W. Ensign (President, Boise Community Concert Ass'n), J. L. Strachan (Boise Junior College), Ava Brink (Representing Music Teachers Ass'n), Mrs. J. L. Wood (President, Tuesday Musical Club).
Festivals and Contests—Vincent A. Hiden, Alan Eaton.
Legislative Coördination—Ethel M. Henson.
Music Appreciation—Kathleen Munro.
Orchestra—Louis G. Wersen.
Rural School Music—Berenice Barnard, Stella B. Collier, Marguerite V. Hood, Louise Woodruff.

SOUTHERN CONFERENCE FOR MUSIC EDUCATION

OFFICERS

(Elected at Memphis, March, 1931*)

- President—J. Henry Francis, Charleston, W. Va.
1st Vice-President—Clementine Monahan, Memphis, Tenn.
2nd Vice-President—Margaret L. Leist, Lakeland, Ky.
Secretary—Jennie Belle Smith, Athens, Ga.
Treasurer—Raymond F. Anderson, Birmingham, Ala.

Directors

- Grace Van Dyke More, Greensboro, N. C. (Nat'l Board, 1929-35*)
William C. Mayfarth, Asheville, N. C. (Nat'l Board, 1931-35)
Grace P. Woodman, Asheville, N. C. (ex officio, 1931-35*)

COMMITTEES

- Advisory Council—Elmer J. Frantz, James C. Harper, Ella M. Hayes, Carl Lampert, Elizabeth B. McGranahan, Lawrence G. Nilson, Marguerite Porter, Lewis L. Stookey (additional appointments to be announced).
Band Directors' Section—S. T. Burns.
Educational Achievements—Marie D. Boette, Chairman.
Legislation—Grace P. Woodman, Chairman.
Membership—Clementine Monahan, with state chairmen cooperating.

- Necrology—Lucy A. Jackson, Chairman.
Publicity—Margaret L. Leist, Chairman.
Resolutions—L. R. Sides, Chairman.
Transportation—T. Smith McCorkle, Chairman.
Convention Committee—Superintendent Nicholas Bauer (General Chairman), Mary M. Conway (Vice-Chairman), J. Jones Stewart (Secretary), Paul Felder, M. A. Carso, Benedict Grunewald, Charles H. Behre, L. R. Maxwell, E. E. Schuyten, Guy Bernard, Mrs. J. A. Bumstead, Corinne Mayer, E. W. Eley, Mrs. F. Gordon Eberle, Mrs. P. A. Blanchard, Violet O'Reilly, Sam Fowlkes, Wilson Callender, J. Walker Rosse, Jr., Rev. Father J. B. Bassich, S. J., Rev. Father P. A. Roy, S. J., S. T. Burns, H. W. Stopher, Charles Wagner, Frank Ellison, E. E. Tosso, W. N. Marbut, Leonard Donona, Jr., Fernand Geoffray, Carl Kirst, John W. Hyman, Rudolph Geoffray, Mrs. O. J. Brenan, Alice Pitot, Marie Norra, Ethel Weiss, Yvonne Thomas, Welham P. Brickell, Anabel J. Nathans.
Chorus—T. P. Giddings, Director; Lawrence G. Nilson, Organizing Chairman.
Orchestra—Joseph E. Maddy, Director; Ralph Colbert, Organizing Chairman.

* Because of the postponement of the 1933 Southern Conference meeting, the officers elected at Memphis in 1931 continue in office until the 1935 biennial meeting (see Art. VII, Sec. 2, Southern Conference constitution).

Officers and Committees of the Sectional Conferences 1933-1935



SOUTHWESTERN MUSIC SUPERVISORS CONFERENCE

OFFICERS

(Elected at Colorado Springs, March, 1931*)
President—Frances Smith Catron, Ponca City, Okla.
1st Vice-President—Fred Fink, Colorado Springs, Colo.
2nd Vice-President—Jessie Mae Agnew, Casper, Wyo.
Secretary—Lena Milam, Beaumont, Tex.
Treasurer—Catharine E. Strouse, Emporia, Kan.

Directors

J. Luella Burkhard, Pueblo, Colo. (Nat'l Board, 1929-35*)
 George Oscar Bowen, Tulsa, Okla. (Nat'l Board, 1931-35)

COMMITTEES

Advisory Council—Grace V. Wilson, Mabelle Glenn, George Oscar Bowen, Frank A. Beach, John C. Kendel, Catharine E. Strouse.

Appreciation—Margaret Lowry.

Elementary Section—Katherine Sentz.

Ensemble Competition-Festival—George Oscar Bowen (General Chairman), John C. Kendel (Vocal Festival Chairman), George C. Wilson (Instrumental Festival Chairman).

High School Section—John C. Kendel.

Junior High School Section—Grace V. Wilson.

Legislative Coördination—Sudie L. Williams.

Membership—Fred G. Fink.

Necrology—Grace V. Wilson.

Rural School Music—(To be announced.)

The Radio in Music Education—Sudie L. Williams.

Transportation—Reven de Jarrette.

* Because of the postponement of the 1933 Southwestern Conference meeting, the officers elected at Colorado Springs in 1931 continue in office until the 1935 biennial meeting.

NORTH CENTRAL MUSIC SUPERVISORS CONFERENCE

OFFICERS

(Elected at Grand Rapids, April, 1933)
President—Fowler Smith, Detroit, Mich.
1st Vice-President—Haydn M. Morgan, Grand Rapids, Mich.
2nd Vice-President—Sadie M. Rafferty, Evanston, Ill.
Secretary—Florence Flanagan, Milwaukee, Wis.
Treasurer—C. V. Buttelman, Chicago, Ill.

Directors

Edith M. Keller, Columbus, Ohio (1931-35)
 Harper C. Maybee, Kalamazoo, Mich. (1931-35)
 Effie E. Harman, South Bend, Ind. (1933-37)
 Charles B. Righter, Iowa City, Ia. (1933-37)
 Herman F. Smith, Milwaukee, Wis. (Nat'l Board, 1931-35)
 William W. Norton, Flint, Mich. (Nat'l Board, 1933-37)

COMMITTEES

Legislation—Herman F. Smith.
Transportation—Charles Lutton.
Resolutions—Russell V. Morgan.
Convention Committee—Superintendent Paul C. Stetson (General Chairman), Ralph W. Wright (Executive Vice-Chairman), Lorde Krull (Executive Sec'y and Business Mgr.), Planning and Budget Committee (in addition to foregoing

names): Ada Bicking, Edward B. Birge, Henry T. Davis, May Dorsey, Will Wise; Fowler Smith and C. V. Buttelman, *ex officio*.

Conference Dinner—Ada Bicking (Chairman), Wilbur S. Barnhart, Louise Braxton, Jeanette Hampton, Marie Stewart.

Ensemble Festival—Russell V. Morgan (General Chairman), Hobart H. Sommers (Vocal Festival Chairman), Arthur L. Williams (Instrumental Festival Chairman).

Educational Exhibits—Sarah O'Malley (Chairman), Florence Fitch, Marian Carpenter, Harold Gossett.

Hospitality—Indiana State Federation of Music Clubs, Mrs. Frank B. Hunter (Chairman), Laura Moag, Nancy Martens, Mrs. W. E. Balch.

Housing—Lenora Coffin (Chairman), Mary Cammack, Russell Paxton, John M. White, Raymond Hall, Gertrude Thuemler.

In-and-About Indianapolis Programs—Officers and directors of the In-and-About club.

Printing—Harry E. Wood.

Publicity—Helen Hollingsworth (Chairman), Will H. Bryant, Hermine Colson.

Stage Management—Chelsea Stewart (Chairman), Lon Perkins, Robert Shepard.

Ushers and Guards—Charles H. Calais (Chairman), Jean McCormick, Juanita Vance, Raymond Oster.

State Chairmen

1933-1935

California-Western Conference

Arizona—E. J. Schultz, Tucson
 California—Amy Grau Miller, Pasadena
 Nevada—Kenneth L. Ball, Sparks
 Hawaii—Mrs. Dorothy Kahananui, Honolulu
 Philippine Islands—Mrs. Petrona Ramos, Manila

Eastern Conference

Connecticut—Doris Rayner, East Hartford
 Delaware—Wilbur B. Hitchner, Wilmington
 District of Columbia—Ludwig Manoly, Washington
 Eastern Ontario—Leonard Richer, Oshawa
 Quebec—George A. Stanton, Montreal
 Maine—Mrs. Charles A. Warren, Brunswick
 Massachusetts—Samuel A. W. Peck, Reading
 New Hampshire—Carolyn Wright, Laconia
 New Jersey—Meta Terstegge, Newark
 New York—Elizabeth Beach, Syracuse
 Pennsylvania—William M. Harclerode, Harrisburg
 Rhode Island—Edward J. Grant, Providence.
 Vermont—Hannah Gove Jenkins, Grafton

North Central Conference

Illinois—Oscar W. Anderson, Chicago
 Chicago (City)—Hyacinth Glomski
 Indiana—Helen Hollingsworth, Indianapolis
 Iowa—Charles B. Righter, Iowa City
 Manitoba—Louise MacDowell, Winnipeg
 Michigan—Harriet Petry, Detroit
 Minnesota—Walter Grimm, Winona
 Nebraska—M. H. Shoemaker, Hastings
 North Dakota—Millie Fristad, Minot
 Ohio—Sidney Hauenstein, Bluffton.
 South Dakota—Valentine L. Preston, Mitchell
 Western Ontario—E. W. Goethe Quantz, London
 Wisconsin—Florence Flanagan, Milwaukee

Northwest Conference

Alaska—Marjory A. Miller, Ketchikan
 British Columbia—Rose A. M. Marin, Vancouver
 Idaho—Gustav Flechtner (Southern Division), Jerome, Dorothy E. Messenger (Northern Division), Lewiston.
 Montana—Elizabeth Swartz—Baker
 Oregon—Anne L. Beck (Northern Division), Eugene; Louise Woodruff (Southern Division), Ashland.
 Washington—Helen M. Kretsinger, Wenatchee.

Southern Conference

Alabama—Georgia Wagner, Montgomery.
 Canal Zone—Helen C. Baker, Balboa
 District of Columbia—Edwin N. C. Barnes, Washington
 Florida—Cleva J. Carson, Gainesville
 Georgia—Ruth Weegand, Atlanta
 Kentucky—Price Doyle, Murray
 Louisiana—H. W. Stopher, Baton Rouge
 Maryland—Margaret H. Benson, Baltimore
 Mississippi—Alice Quarles, Meridian
 North Carolina—William Powell Twaddell, Durham
 South Carolina—Janette Arterburn, Rock Hill
 Tennessee—E. May Saunders, Murfreesboro
 Virginia—Lizbeth Purdom, Farmville.
 West Virginia—Karl V. Brown, Spencer

Southwestern Conference

Arkansas—Ruth Klepper, Little Rock
 Colorado—John C. Kendel, Denver
 Kansas—Gratia Boyle, Wichita
 Missouri—Hannah Whitacre, Kirksville
 New Mexico—Mrs. Merl F. Cramer, Raton
 Oklahoma—Robbie L. Wade, Shawnee
 Texas—Lena Milam, Beaumont
 Utah—Emery G. Epperson, Salt Lake City
 Wyoming—Jessie E. Leffel, Cheyenne

**NATIONAL SCHOOL BAND ASSOCIATION****OFFICERS**

President—A. R. McAllister, Joliet, Ill.
 1st Vice-President—William D. Revelli, Hobart, Ind.
 2nd Vice-President—H. C. Wegner, Waupun, Wis.
 Secretary-Treasurer—C. V. Buttelman, Chicago, Ill.

EXECUTIVE COMMITTEE

G. W. Patrick, Springfield, Ill.
 Samuel T. Burns, Medina, Ohio
 James Harper, Lenoir, N. C.

CONTEST COMMITTEE

William W. Norton, Chairman, Flint, Mich.
 Oscar W. Anderson, Chicago, Ill.
 Adam P. Lesinsky, Whiting, Ind.

NATIONAL SCHOOL ORCHESTRA ASSOCIATION**OFFICERS**

President—Adam P. Lesinsky, Whiting, Ind.
 1st Vice-President—Amos Wealer, Cleveland, Ohio
 2nd Vice-President—Beatrice McManus, Dearborn, Mich.
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Francis Findlay, Boston, Mass.
 Glenn H. Woods, Oakland, Calif.
 Thomas A. Patterson, Stillwater, Okla.

CONTEST COMMITTEE

Charles B. Righter, Chairman, Iowa City, Ia.
 Alexander P. Harley, Des Plaines, Ill.
 Matthew Shoemaker, Hastings, Neb.
 George Wilson, Emporia, Kan.
 Louis Wersen, Aberdeen, Wash.

MUSIC EDUCATION EXHIBITORS ASSOCIATION

Officers, 1934-1936

President—Arthur A. Hauser (Carl Fischer, Inc.), New York City.
Vice President—Charles E. Griffith (Silver, Burdett and Company), Newark, New Jersey.
Secretary-Treasurer—Leonard Greene (Sam Fox Publishing Co.), New York City.

Executive Board

Nelson M. Jansky (C. C. Birchard & Co.), Boston, Massachusetts.
 Karl Shinkman (York Band Instrument Co.), Grand Rapids, Michigan.
 Harry T. FitzSimons (H. T. FitzSimons Publishing Company), Chicago, Illinois.
 Joseph A. Fischer (J. Fischer & Bro.), New York City.

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 2231 S. Parkway,
 Chicago, Ill.
 American Book Company
 88 Lexington Ave.,
 New York City.
 Associated Music Publ., Inc.,
 25 W. 45th Street,
 New York City.
 Birchard & Co., C. C.,
 221 Columbus Ave.,
 Boston, Mass.
 Boston Music Co.,
 116 Boylston Street,
 Boston, Mass.
 Buescher Band Instrument Co.,
 Elkhart, Indiana.
 Carleton H. Bullis,
 11112 Clifton Blvd.,
 Cleveland, Ohio.
 Chappell-Harms, Inc.,
 62 West 45th Street,
 New York City.
 Chicago Musical College,
 64 E. Van Buren Street,
 Chicago, Ill.
 Clark-Brewer Teachers Agency,
 64 E. Jackson Blvd.,
 Chicago, Ill.
 Conn. Ltd., C. G.,
 512 Conn Building,
 Elkhart, Indiana.
 Curtis Class Piano Course,
 306 S. Wabash Ave.,
 Chicago, Ill.
 Denison & Co., T. S.,
 623 S. Wabash Ave.,
 Chicago, Ill.
 Ditson & Company, Inc., Oliver
 359 Boylston St.,
 Boston, Mass.
 Diver Music Co., George C.,
 315 S. Wabash Ave.,
 Chicago, Ill.
 Educational Music Bureau, Inc.,
 434 S. Wabash Ave.,
 Chicago, Ill.
 Eldridge Entertainment House,
 Franklin, Ohio.
 Estey Organ Corporation,
 Brattleboro, Vermont.
 Fillmore Music House,
 528 Elm Street,
 Cincinnati, Ohio.
 Fischer, Inc., Carl,
 Cooper Square,
 New York City.
 Fischer & Bro., J.,
 119 West 40th Street,
 New York City.
 FitzSimons Co., H. T.,
 23 E. Jackson Blvd.,
 Chicago, Ill.
 Follett Publishing Co.,
 1255 S. Wabash Ave.,
 Chicago, Ill.

Fox Publishing Co., Sam,
 Arcade Bldg.,
 Cleveland, Ohio.
 Galaxy Music Corporation,
 2 E. 46th Street,
 New York City.
 Gamble Hinged Music Co.,
 228 S. Wabash Ave.,
 Chicago, Ill.
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 15 Ashburton Place,
 Boston, Mass.
 Gretsch Mfg. Co., The Fred,
 60 Broadway,
 Brooklyn, New York.
 Grigsby-Grunow Company,
 5801 Dickens Ave.,
 Chicago, Ill.
 Hall & McCreary Co.,
 430 S. Wabash Ave.,
 Chicago, Ill.
 Hinds, Hayden & Eldredge, Inc.,
 5-9 Union Square,
 New York City.
 Hoffman Co., The Raymond A.,
 509 S. Wabash Ave.,
 Chicago, Ill.
 Hohner, Inc., M.,
 351 Fourth Avenue,
 New York City.
 Holton & Co., Frank,
 Elkhorn, Wis.
 Jenkins Sons Music Co., J. W.,
 1217 Walnut St.,
 Kansas City, Mo.
 Kimball Co., W. W.,
 306 S. Wabash Ave.,
 Chicago, Ill.
 Lewis & Son, William,
 207 S. Wabash Ave.,
 Chicago, Ill.
 Lorenz Publishing Co.,
 501 East 3rd Street,
 Dayton, Ohio.
 Ludwig & Ludwig,
 1611 N. Lincoln Street,
 Chicago, Ill.
 Lyon & Healy, Inc.,
 Wabash Ave. and Jackson Blvd.,
 Chicago, Ill.
 Lyons Band Instrument Co.,
 17 W. Lake Street,
 Chicago, Ill.
 Martin Band Instrument Co.,
 Elkhart, Ind.
 Miessner Institute of Music,
 306 S. Wabash Ave.,
 Chicago, Ill.
 Music News,
 310 S. Michigan Ave.,
 Chicago, Ill.
 Musical America,
 115 W. 57th Street,
 New York City.
 Myers & Carrington,
 Redwood City, Calif.

National Broadcasting Co.,
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 New York City.
 New York Band Instrument Co.,
 111 East 14th St.,
 New York City.
 Presser Co., Theo.,
 1712 Chestnut Street,
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 R. C. A. Victor Co.,
 Camden, New Jersey.
 Rhodes, Willard,
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 Chicago, Ill.
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 12 West 45th Street,
 New York City.
 Rubank, Inc.,
 Campbell and Lexington,
 Chicago, Ill.
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 221 Columbus Ave.,
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 Schirmer, Inc., G.,
 3 East 43rd Street,
 New York City.
 Schmidt Co., Arthur P.,
 120 Boylston Street,
 Boston, Mass.
 School Musician,
 230 N. Michigan Ave.,
 Chicago, Ill.
 Selmer, Inc., H. & A.,
 Selmer Building,
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 Shattinger Piano & Music Co.,
 4633 Barry Avenue,
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 Sigma Alpha Iota,
 310 S. 15th Street,
 Lincoln, Nebr.
 Silver, Burdett & Co.,
 39 Division St.,
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 Steinway & Sons,
 109 West 57th Street,
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 Werlein, Ltd., Philip
 605 Canal Street,
 New Orleans, La.
 White Co., The H. N.,
 5225 Superior Ave.,
 Cleveland, Ohio.
 Willis Music Co.,
 137 West Fourth St.,
 Cincinnati, Ohio.
 Witmark & Sons, M.,
 619 W. 54th St.,
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 Wood Music Co., B. F.,
 88 St. Stephens St.,
 Boston, Mass.
 York Band Instrument Co.,
 Grand Rapids, Michigan.

ACTIVE AND CONTRIBUTING MEMBERSHIP LIST

Contributing Members Indicated by Asterisk ()**Life Members Indicated by Double Asterisk (**)*

Note: This list shows address changes corrected to November 20, 1934. Members are requested to notify the Conference office at 64 E. Jackson Boulevard, Chicago, Ill., of any errors in the list as printed or any subsequent change of address.

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 Abratowski, Lee, 4120 Cornelia Ave., Chicago.
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 Acker, Myrtle F., 149 Prospect Ave., Binghamton, New York.
 Acker, Warren F., 2120 Allen St., Allentown, Pa.
 Adams, Mrs. Beulah V., Simms, Mont.
 Adams, Catherine M., 1622 Bever Ave., Cedar Rapids, Iowa.
 Adams, Mildred A., 700 N. 71st St., East St. Louis, Illinois.
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 Alexander, Blanche M., 1680 E. 117th St., Sta. E, Cleveland, Ohio.
 Alexander, Dorothy, 301 Evergreen St., Bozeman, Montana.
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 Anderson, Edith C., 217 S. 3rd, Lindsborg, Kan.
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 Anderson, Maud, Box 4, Collinsville, Ill.
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 Anderson, Raymond F., 8106 9th Ave., South Birmingham, Ala.
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 Anhalt, Hugo O., S. T. C., Milwaukee, Wis.
 Annett, Thomas, S. T. C., La Crosse, Wis.
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 Archibald, Blythe L., The Morningside, South Bend, Indiana.
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 Argy, Florence E., 15 High St., Turners Falls, Mass.
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 Armitage, Mary J., 549 Main St., Bowling Green, Kentucky.
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 Bachmann, Gertrude, 926 Columbus St., Rapid City, South Dakota.
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 Bailey, Francis L., 99½ College St., Montpelier, Vermont.
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 Bailey, Mrs. Grace T., 149 Gladstone Ave., Aurora, Illinois.

- Bailey, Mabel F., 5 Cedar St., R. R. 2, Middletown, Conn.
- Bailey, Mary B. S., Lancaster, Mass.
- *Bailey, Mildred L., 25 Prospect St., South Dartmouth, Mass.
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- Bainum, Glenn C., Northwestern University, Evanston, Ill.
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- Baird, Louise S., 1420 Hamilton Ave., Trenton, New Jersey.
- Baird, Sadie, 171 Indianola Ave., Youngstown, Ohio.
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- Baker, Clarence B., 629 N. Cheyenne, Tulsa, Okla.
- Baker, Etta R., Oak Grove Club, Flint, Mich.
- Baker, Hattie B., 445 W. Upper St., Lexington, Ky.
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- Baker, Lucy A., 617 Main St., Whitewater, Wis.
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- Baldwin, Lillian L., 11432 Mayfield Rd., Cleveland, Ohio.
- Baldwin, Ralph L., 8 Forest Rd., West Hartford, Connecticut.
- Ball, Cora A., 201 E. Kirkwood St., Fairfield, Iowa.
- Ball, Kenneth L., 321 Ninth St., Sparks, Nev.
- Ball, Mrs. Mildred M. Seeman, 3711 Tyler Ave., Detroit, Mich.
- Ballard, Mary A., 3509 W. Adams St., Chicago.
- Bambach, Mignon, Ripley, Ohio.
- Banks, Sadie E., 550 Brompton Ave., Chicago.
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- Barbakoff, Sam, 2658 Thomas St., Chicago.
- Barker, Olive, 1123 W. 23rd., Cedar Falls, Iowa.
- Barkley, Robert O., 312 Easterday, Sault Ste Marie, Michigan.
- Barlow, Leila M., 914 Highland Ave., Elgin, Ill.
- Barnard, Berenice, Univ. of Idaho, Moscow, Idaho.
- Barnard, Eleanor A., 132½ Sargent St., Marion, O.
- Barnard, Kathryn W., 1552 Blanche, Pasadena, California.
- Barnes, Earl W., 240 Halstead Ave., Harrison, New York.
- Barnes, Edwin N. C., School Administration Annex No. 1, Washington, D. C.
- Barnes, Paul A., 2190 Ambleside, Cleveland, Ohio.
- Barnett, Helen M., S. T. C., Santa Barbara, Calif.
- Barnhart, Mabel, 2204 Tenn. St., Lawrence, Kan.
- Barone, Charles R., 58 Beverly Ave., Lockport, New York.
- Barrett, Howard, 415 Park Ave., Tucson, Ariz.
- Barrett, R. Boner, 309 S. Camps Ave., Olney, Ill.
- Barshinger, Mrs. Vivian, R. 1, Box C, Gilroy, California.
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- Bartholomew, Zoe, 41 Union Sq., Room 601, New York.
- Bartlett, Ellen H., 12 Shattuck St., Natick, Mass.
- Barton, Harry E., Box 836, Clovis, N. M.
- Barton, Mrs. Isabel, 2015 7th Ave., N., Birmingham, Ala.
- Bartz, Frances, 419 Spring St., Sparta, Wis.
- Bastian, Charlotte M., 18½ Monroe St., Tiffin, Ohio.
- Batey, Irma Lee, Sul Ross S. T. C., Alpine, Tex.
- Batterson, Harriett H., No. 3 Auburn Ave., Columbus, Ohio.
- Bauder, Kathryn, 609 S. Meldrum St., Ft. Collins, Colorado.
- Baumle, Dorothy, 617 Harrison Ave., Burlington, Iowa.
- Baxter, Kathryn H., 142 Bulkey St., Kalamazoo, Michigan.
- Beach, Elizabeth V., 315 Euclid Ave., Syracuse, New York.
- **Beach, Frank A., Music Hall, K. S. T. C., Emporia, Kan.
- Beal, Audrey C., Corbin Hall, Missoula, Mont.
- Beamer, Elizabeth, Butler & Blaine Ave., Manor, Pennsylvania.
- Bean, Charlotte M., 822 3rd Ave., W., Ashland, Wisconsin.
- Beardsley, Mrs. Edith, 11254 S. Irving Ave., Chicago.
- *Beattie, John W., Northwestern University, 1822 Sherman Ave., Evanston, Ill.
- Beaumont, Mrs. Grace D., 51 Amity St., Amherst, Massachusetts.
- Bechtolt, Francis M., 4504 Center Ave., Pittsburgh, Pennsylvania.
- Beck, Mrs. Anne Landsbury, University of Oregon, School of Music, Eugene, Ore.
- Beck, Dorothea, 107 West St., Union City, N. J.
- Beck, J. Martin, 224 6th St., Elyria, Ohio.
- Beck, Millie, 1421 6th Ave., Rock Island, Ill.
- Becker, Erma H., 280 Colvin Ave., Buffalo, N. Y.
- Beckes, Howard B., 470 Oakland Park Ave., Columbus, Ohio.
- Beckwith, Ellen H., 34 S. Goodman, Rochester, New York.
- Beddoe, Lucy, 1127 W. 15th St., Bedford, Ind.
- Beecher, Alvah A., Dakota Wesleyan School of Music, Mitchell, S. D.
- Beelar, Lola Agnes, 402 S. 11th, Indiana, Pa.
- Beery, Leon F., 127 N. 10th St., Richmond, Ind.
- Behling, Margaret, 2511 N. 34th St., Milwaukee, Wisconsin.
- Behm, Paul, Logan, Iowa.
- Beidleman, Fred, S. T. C., San Diego, Calif.
- Beland, Edward F., Box 281, Olivet, Mich.
- Belfour, C. Stanton, Extension Division, University of Pittsburgh, Pittsburgh, Pa.
- Bellmar, Frederick R., Leelanau School for Boys, Glen Arbor, Mich.
- Belooef, E. Raymond, Mt. Vernon, Ill.
- Belstrom, Chester E., 3142 Lincoln St., N. E., Minneapolis, Minn.
- Benedict, Roger John, 638 S. Amos Ave., Springfield, Ill.
- Benners, Mildred S., 116 East Maple Ave., Moorestown, N. J.
- Bennett, Beulah May, 2702 Olive St., St. Joseph, Missouri.
- Bennett, E. K., Jr., 200 N. Lyman St., Wadsworth, Ohio.
- Bennett, Minerva M., Temple University, Cor. Broad and Montgomery, Philadelphia, Pa.
- Bennink, Eleanor, 1128 Merrill St., Kalamazoo, Michigan.
- Benson, Agnes, 3819 Pine Grove Ave., Chicago.
- Bentley, Eunice E., 1339 A Ave., N. E., Cedar Rapids, Iowa.
- Benton, Mrs. Bertha C., 1934 E. 90th St., Sta. E, Cleveland, Ohio.
- Berdahl, A. C., Fresno State Teachers College, Fresno, Calif.
- Bergan, Paul E., 11 Pine St., Glen Falls, N. Y.
- Bergeim, Joseph, 3010 N. Ninth Ave., Milwaukee, Wisconsin.
- Bergenoeth, Mrs. Evelyn P., 1012 S. E. 2nd St., Evansville, Ind.
- Bergethon, Bjornar, 112 Blomington St., Greencastle, Ind.
- Berglund, Janet M., 8245 Northlawn Ave., Detroit, Michigan.
- Berry, Frank, 11 Rock Ave., Pascoag, R. I.
- Berry, W. Horace, Route 1, Paducah, Ky.
- Best, Florence C., 405 Washington, S. E., Grand Rapids, Mich.

- Best, Vera E., 400 E. Alvarado, Pomona, Calif.
 Betteridge, Richard B., McClellandtown, Pa.
 Betts, Helen G., Williamsport, Ohio.
 Bickford, Margaret S., 164 Crescent Ave., Revere, Massachusetts.
 **Bicking, Ada, 1204 N. Delaware St., Indianapolis, Indiana.
 *Biddle, Frank C., 1455 Penn Ave., Wilksburg, Pennsylvania.
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